|| श्रीः ||

रघुवंशे द्वितीयः सर्गः

तथा च

कुमारसंभवे द्वितीयः सर्गः

WITH

Introduction, Notes, English
Translation, etc.

PUBLISHED BY
The Samskrita Sahitya Sadana,
Bangalore City

1947

Price Rs. 2—4—0

PRINTED BY
SRI RAGHUVEER PRINTING PRESS, MYSORE.

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8. Kalidasa, the celebrated author of the Sakuntala is a masterly describer of the influence which nature ever exercises upon the minds of lovers; ....tenderness in the expression of feeling and richness of creative fancy has assigned to him his lofty place among the poets of all nations.

—Von Humboldt.

INTRODUCTION

Preliminary—In Sanskrit any literary composition is generally termed *Kavya.* This *Kavya* is of two kinds; 1. *Drisya* and 2. *Srayva* The 'seeable' literary writings such as the drama, belong to the former group, while the 'hearable' ones comprising of *Gadya* (prose), *Padya* (poetry) and the *Champu* (prose interspersed with poetry) belong to the latter. The *Padya* or metrical composition again is of two kinds in accordance with its length:—1. *Mahakavyas* (long poems) and 2. *Khandakavyas* (short poems). Kalidasa's Raghuvamsa and Kumarasambhava are *Mahakavyas*, while his Meghaduta is a *Khandakavya*.

The Mahakavya:—A Mahakavya must consist of not less than eight and not more than thirty cantos. The stanzas in each canto may range between thirty and two hundred. The poem may deal with the life of one hero or with the account of a whole race of kings. The verses in any canto must be of a uniform metre which may be altered at the end of the canto. The close of every canto must suggest the subject matter of the succeeding one. *Sringara*, *Vira* or *Santa* should be the predominant sentiment in the poem whose object must be the attainment of the four *Purusharthas*, viz *Dharma*, *Artha*, *Kama* and *Moksha*. The poem ought to be embellished with abundant figures of speech It ought to contain descriptions of cities, seas, mountains, seasons, the rise of the sun and the moon, gardens, water-sport, drinking, love-sport, festivities, separation of lovers, marriages, birth of a son, counsels, the mission of ambassadors and the victories of war-lords. Such a *Kavya*, it is stated, will live to eternity.

The Raghuvamsa:—This is a Mahakavya in 19 cantos, written by Kalidasa. It deals with the story of Raghu's race; hence the name Raghuvamsa. The material for this work is mostly drawn from the Ramayana although the list of kings given agrees with the one in the Vishnu-purana. The very name '*Raghuvamsa*' seems to have been directly suggested by and borrowed from the

Ramayana,* whose author, Valmiki, was a model △ of Kalidasa. Our poet follows the version of the Ramayana very closely, in narrating Rama's story in cantos 10-15 of his Raghuvamsa.

The poem falls into three parts: (1) cantos 1-9 deal with the four immediate ancestors of Rama; (2) cantos 10-15 with a fairly detailed story of Rama; and (3) cantos 16-19 with a few descendants of Rama. The poem, in its present form, ends abruptly. Although a few scholars believe that Kalidasa had completed the poem in 25 cantos, it is significant that as many as 33 commentaries of the Raghuvamsa which have been known, have commented only on the 19 cantos and have noted the abrupt ending of the poem.

CANTO I :—Rama's great-great-grandfather, the most virtuous king Dilipa has one deep-seated grief; he has no son. So he journeys with his queen to the hermitage of Vasishtha, to take his advice in the matter. Vasishtha reveals to him that he had offended the divine cow *Surabhi* on a former occasion and that he would get blessed with a son only after propitiating her off-spring *Nandini*, his own cow. Then the sage entrusts the cow to the care of the king and the queen.

CANTO II :—From the next morning the royal couple wait on the cow (1-2). After worshipping her, the king accompanies her during her wanderings in the forest (3-6). Dilipa in the forest (7-14). Every evening the queen receives them back at the hermitage (15-22). The evening duty of Dilipa (23-24). Twenty one days pass away in this manner (25). On the twenty second day, the cow enters a cave which is over-grown with grass (26). The king is just gazing at the grand mountain scenery (27), when he hears the cry of Nandini (28). To his dismay, he finds that the cow is already in the grip of a lion (29)

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* रघुवंशस्य चरितं चकार भगवान्मुनिः I iii 9; अहं च रघुवंशश्च लक्ष्मणश्च महाबलः VI i 11. See Raghuvamsa Vimarsa by Pt. R. V. Krishnamachariar, Srirangam. 1908, p. 130.

△ वृत्तं रामस्य वाल्मीकेः कृतिस्तौ किंनरस्वनौ । किं तद्येन मनो हर्तुमलं स्यातां न शृण्वताम् । Raghu XV 64.

At once he hastens to draw his arrow but his arm is numbed and stands helpless (30-32). To increase his horror the lion speaks to him in human voice and says that he is a servant of Siva appointed to guard the trees there, with the instruction that he should never leave the spot and that he may live on whatever animal appeared there. Dilipa finds that a fight with the lion was of no avail and hence □ begs the lion to accept for his food his own body instead of the cow, as both of them had come there simultaneously (41-45). △ " The lion tries sophistry, using the old, hollow arguments (46-51).

'Great beauty and fresh youth are yours; on earth
As sole, unrivalled emperor you rule;
Should you redeem a thing of little worth
At such a price, you would appear a fcol. 47

If pity moves you, think that cne mere cow
Would be the gainer, should you choose to die;
Live rather for the world! Remember how
The father-king can bid all dangers fly. 48

And if the fiery sage's wrath, aglow
At loss of one sole cow, should make you shudder,
Appease his anger; for ycu can bestow
Cows by the million, each with pot-like udder, 49

Save life and youth; for the dead are given
No long, unbroken years of joyous mirth;
But riches and imperial power are heaven—
The gods have nothing that you lack on earth.' 50

The lion spoke and ceased; but echo rclled
Forth frcm the caves wherein the sound was pent,
As if the hills applauded manifcld,
Repeating once again the argument. 51

Dilipa has no trouble in piercing this sophistical argument and again offers his own life, begging the lion to spare the body of his fame rather than the body of his flesh (52-58). The lion consents; but when the king resolutey

□ The conversation between the illusory lion and the king presents to the reader the essence of the king's character.

△ Passages have been freely quoted form Prof. Ryder, through out this introduction.

presents himself to be eaten, the lion vanishes and the cow informs him that she only tested him through that illusory lion (59-63). Then she grants him his desire (64-66). On returning to the hermitage; he informs of the boon granted by the cow first to Vasishtha and then to his queen (67-68). Dilipa drinks the milk of the cow, Nandini (69). Next morning the royal couple return to the capital with the sage's permission (70-74). The queen becomes pregnant very soon (75).

The Kumarasambhava is another *Mahakavya* written by Kalidasa. Although printed editions of this work consist of only 17 cantos, some scholars believe that the work extended to 22 cantos, while some others and well-known commentators hold that only the first 8 cantos were written by Kalidasa, because at the close of the eighth canto, there is a reference to the potential birth of the war-god and the remaining cantos exhibit a low taste, clumsy handling of the subject matter and a style which is definitely inferior to that of Kalidasa. The title *Kumara-sambhava* can however apply only to the first eight cantos, as the later cantos deal with the fight of the demons with the gods and *Taraka's* death.

The material for this work is mostly drawn from the Saivaite Purana's. and largely from the Sivapurana from which paralel passages have been quoted in the notes.

FIRST CANTO :—The poem begins with a vivid description of the great mountain Himalaya and then dwells on the beauty of Parvati, his daughter. When she is of age she goes with the permission of her parents to wait on Siva who is performing severe penance on one of the peaks of the Himalayas.

SECOND CANTO :—*Brahma's self-revelation* : At this time, the gods go to Brahma, the creator and praise him.

" Before creation, thou art one ;
  Three, when creation's work is done ;
All praise and honour unto thee
  In this thy mystic trinity. 4

Three various forms and functions three
  Proclaim thy living majesty ;
Thou dost create, and then maintain
  And last, destroyest all again. 6

Thy slow recurrent day and night
  Bring death to all, or living light.
We live beneath thy waking eye;
  Thou sleepest, and thy creatures die. 8

Solid and fluid, great and small,
  And light and heavy—Thou art all;
Matter and form are both in thee;
  Thy powers are past discovery. 11

Thou art the objects that unroll
  Their drama for the passive soul;
Thou art the soul that views the play
  Indifferently day by day. 13

Thou art the knower and the known;
  Eater and food art thou alone;
The priest and his oblation fair;
  The prayerful suppliant and the prayer. 15

Brahma receives their worship graciously, and asks the reason of their coming. The spokesman of the gods, (*Guru*) explains to Brahma how a great demon named Taraka is troubling the world, and how helpless they are in opposing him. They have tried the most extravagant propitiation, and found it useless.

'The sun in heaven dare not glow
  With undiminished heat, but so
As that the lilies may awake
  Which blossom in his pleasure-lake. 33

The wind blows gently as it can
  To serve him as a soothing fan,
And dare not manifest its power,
  Lest it should steal a garden flower. 35

The seasons have forgotten how
  To follow one another now;
They simultaneously bring
  Him flowers of autumn, summer, spring. 36

Such adoration make him worse;
  He troubles all the universe;
Kindness inflames a rascal's mind;
  He should be recompensed in kind. 40

And all the means that we have tried
  Against the rogue, are brushed aside.
As potent herbs have no avail
  When bodily powers begin to fail 48

We seek a leader, O our Lord,
  To bring him to his just reward—
As saints seek evermore to win
  Virtue, to end life's woe and sin— 49

That he may guide the heavenly host,
  And guard us to the uttermost,
And from our foe lead captive back
  The victory which still we lack. 50

Brahma explains to them that it was his own boon that had made Taraka so troublesome to them and as such that he can take no steps against him, personally. He however assures them that a son shall be born to Siva and Parvati and that *he* shall lead the gods to victory. The gods are perforce satisfied with this answer. Indra mentally communicates with the god of love and gets him into his presence.

[Analysis—The gods, headed by Indra, go to Brahma, 1-3; they praise Brahma, 4-15; description of the state of the gods by Brahma who receives them cordially, 18-26; his desire to know the cause for it, 27-28; Guru's representation of the pitiable state of the gods, 31-50; his prayer for a remedy, 51-52; Brahma's reply of assurance, 54-61; Brahma's disappearance and the gods' return, 62; Indra communicates with Cupid, who instantly appears before him, 63—64.]

Kalidasa: His date—There are only a few tantalising legends which have to speak about the life and date of our poet, though none of the legends is reliable. If one legend makes him the contemporary of Bhavabhuti, another makes him the court poet of Bhojaraja of Dhara. But the tradition that he was one of the *Nine Jems** of Vikramaditya's court seems to have some truth about it. No doubt some scholars have rejected even this as totally

* धन्वन्तरिक्षपणकामरसिंहशङ्कुवेतालभट्टघटकर्परकालिदासाः ।
ख्यातो वराहमिहिरो नृपतेः सभायां रत्नानि वै वररुचिर्नव विक्रमस्य ॥

baseless; but many are inclined to believe that Kalidasa's patron must have been Vikramaditya. It is not unlikely that Kalidasa has paid his tribute to this patron of his, in the title of his play *Vikramorvasiam*. But as there have been several Vikramadityas, this tradition by itself does not help to fix the date of Kalidasa. One king Vikramaditya founded the era known after him, which commences from 57 B. C. A good many scholars are inclined to think that it is very likely that this king was our poet's patron. In support of this view, among other arguments, Mr. Pandit points out that Agnimitra, son of Pushpamitra who founded the Maurya dynasty in 160 B. C. is the hero of the Malavikagnimitra, being a historic person and a contemporary of our poet. Internal evidences are not wanting to strengthen this. The law of inheritence as detailed in the Sakuntalam Act VI, that the property of a person who died childless would go to the king, was current in or about the first century B. C. Moreover, the Bauddha poet Asvaghosha who is placed in 78 A. D. has in all likelihood borrowed his ideas from Kalidasa, as the latter has been recognised as an original poet borrowing his subjects only from ancient authors like Valmiki. These tend to show that Kalidasa lived in the first century B. C. The date is approximate, as it has not yet been finally accepted That is why, if Dr. Peterson holds that "Kalidasa stands near the beginning of the Christian era, if indeed, he does not overtop it", Dr. Kern places him in the latter half of the 6th cent. A. D.

His Life—There is a legend according to which Kalidasa was a boor by birth, but was somehow married to an obstinate princess, who abandoned him finding that he had no education at all. Thereupon he devoted himself to the worship of *Kali* who blessed him with literacy and poesy. Thus he became *Kalidasa* and a gifted poet by the favour of Kali. He then returned to his wife and she put him the question अस्ति कश्चित् वागर्थः? in reply to which it is stated that he repeated the same words in the same order, but in the affirmative and that he later composed the three Kavyas,—1. Kumarasambhava, 2. Meghaduta and 3. Raghuvamsa, with each one of those words at the commencement of the first verses of them respectively. The legend is no doubt interesting but not reliable.

We can gather some information about Kalidasa's life from his own writings. His repeated reference to Ujjain indicates that he must have spent at least a part of his life in the city. His dwelling upon the charms of that city in his *Meghadutam* makes clear that he loved it much. His description of the *Tour* about the whole of India and even into the regions beyond the borders of India, in the *Raghuvamsam*, makes any one believe that Kalidasa himself must have made such a grand tour. Mountains seem to have impressed him deeply. As acutely observed by a critic, he is the only Sanskrit poet who has described a certain flower which is exclusively Kasmirian.

There cannot be any doubt the Kalidasa had extensive education and that he had mastered rhetoric, dramatic theory, and the science of grammar 'the chief of all sciences. Besides the knowledge of law and astronomy, he seems to have had proficiency in the profound and subtle systems of philosophy. If his *Kumarasambhavam* is Shivaistic, his *Raghuvamsam* is Vishnuite. If the hymn to Vishnu in the latter work is expressing Vedantic monism, the hymn to Brahma in the former expresses the dualism of the Samkhyas. The Buddhistic and Yoga doctrines are also mentioned here and there. Therefore we may observe that, in matters of religion and philosophy, Kalidasa was of an unbiased mind.

His works :—More than forty works are generally attributed to Kalidasa, but critics acknowledge only seven or eight of them as his. Those works are—

1-3. Three dramas— 1. *Sakuntalam*,
2. *Vikramorvasiyam*, and
3. *Malavikagnimitram*.

4-5. Two Mahakavyas—1. *Raghuvamsam* and
2. *Kumarasambhavam*.

6. One Khanda Kavya—1. *Meghadutam*.

7. कुन्तेश्वरादौत्यम्—Not yet discovered, but known by a quotation in the औचित्यविचारचर्चा of Kshemendra.

8. ऋतुसंहारम्—A descriptive poem accepted by some as the work of Kalidasa.

His Poetry :—' No other poet in any land had sung of happy love between man and woman as Kalidasa sang Everyone of his works is a love poem, however much more it may be. Yet the theme is so infinitely varied that the reader never wearies. It is of love eventually happy, though often struggling for a time against external obstacles, that Kalidasa writes. There is nowhere in his works a trace of that not quite healthy feeling that sometimes assumes the name "modern love". If it were not so, his poetry could hardly have survived; for happy love, blessed with children, is surely the more fundamental thing.

' It is perhaps an inevitable consequence of Kalidasa's subject that his women appeal more strongly to a modern reader than his man. The man is the more variable phenomenon, and though manly virtues are the same in all the countries and centuries, the emphasis has been variously laid. But the true woman seems timeless, universal. I know of no poet, unless it be Shakespeare, who has given the world a group of heroines so individual yet so universal; heroines as true, as tender, as brave as are Indumati, Sita, Parvati, the Yaksha's bride, and Shakuntala.

' Kalidasa could not understand women without understanding children. It would be difficult to find anywhere lovelier pictures of childhood than those in which our poet presents the little Bharata, Ayus, Raghu, Kumara. It is a fact worth noticing that Kalidasa's children are all boys. Beautiful as his women are, he never does more than glance at a little girl.

' Another pervading note of Kalidasa's writing is his love of external nature. No doubt it is easier for a Hindu, with his almost instinctive belief in reincarnation, to feel that all life, from plant to god, is truly one; yet none has expressed this feeling with such convincing beauty as has Kalidasa. It is hardly true to say that he personifies rivers and mountains and trees; to him they have a conscious individuality as truly and as certainly as animals or men or gods. Kalidasa's knowledge of nature is not only sympathetic, it is also minutely accurate.

Not only are the snows and windy music of the Himalayas, the mighty current of the sacred Ganges, his possession; his too are smaller streams and trees and every littlest flowers.

'There is a wonderful balance in Kalidasa's character, by virtue of which he found himself equally at home in a palace and in a wilderness. I know not with whom to campare him in this; even Shakespeare, for all his magical insight into natural beauty, is primarily a poet of the human heart. That can hardly be said of Kalidasa, nor can it be said that he is primarily a poet of natural beauty. The two characters unite in him, it might almost be said, chemically................Poetical fluency is not rare; intellectual grasp is not very uncommon; but the combination has not been found perhaps more than a dozen times since the world began. Because he possessed this harmonious combination, Kalidasa ranks not with Anacreon and Horce and Shelley, but with Sophocles, Vergil, Milton.'

The Indian poet Jayadeva has called Kalidasa 'The grace of Poetry'. It is this grace in his composition that induced the celebrated critic Schlegel assign for him a very high place amongst the galaxy of the 'Sons of Song'.

Kalidasa is undoubtedly "the brightest star in the firmament of Indian Poetry." The richness of his creative fancy and his skill in expressing tender sentiment and sympathy with nature gives him a very high place among the world's dramatic poets."

> " Where find a soul that does not thrill
>   In Kalidasa's verse to meet
> The smooth, inevitable lines
>   Like blossom-clusters, honey sweet ? "

—Bana's Harshacharita.

CHANGE OF VOICE

Kumarasambhava—1. Active. दिवौकसः ययुः; Impersonal : दिवौकोभिः यये। 2. Imp : ब्रह्मणा आविरभावि। 3. Passive : तैः सर्वैः धाता सर्वतोमुखः वागीशः उपतस्थे। 5. A : त्वं बीजम् उप्तवान् ; (त्वां) प्रभवं गायन्ति (जनाः). 6. उदीरयता एकेन कारणता गता. 7. A : तावेव पितरौ स्मृतवन्तः (वृद्धाः). 10. P : त्वया आत्मा विद्यते, सृज्यते ; I : त्वया प्रलीयते. 11. I : द्रवेण कठिनेन स्थूलेन सूक्ष्मेण लघुना गुरुणा व्यक्तेन व्यक्तेतरेण भूयते। 12. I : (तासां गिरां) प्रभवेण त्वया भूयते। 13. P : त्वमाम्नायसे प्रकृतिः पुरुषार्थप्रवर्तिनी ; तद्दर्शी उदासीनः पुरुषः त्वमेव विद्यसे। 14. I : त्वया....पित्रा....देवतया....परेण भूयते विधात्रा....15. I : त्वया हव्येन होत्रा च भोज्येन भोक्त्रा च शाश्वतेन वेद्येन च वेदित्रा च भूयते ध्यात्रा ध्येयेन च येन परेण। 16. P : प्रसादाभिमुखेन वेधसा प्रत्यूचिरे दिवौकसः। 17. I : चतुर्मुखसमीरितया प्रवृत्त्या अभूयत चरितार्थया चतुष्टय्या। 19. P : द्युतिरात्मीया न भ्रियते.... ०प्रकाशैः ज्योतिर्भिरिव मुखैः। 20. A : कुलिशं लक्षयामि। 21 P : अनेन अरिदुर्वारेण पाशेन....दैन्यम् आश्रितम्। 22. P : कुबेरस्य मनःशल्यं पराभवः अपविद्धगदेन बाहुना भग्नशाखेन इव द्रुमेण शस्यते। 23. P : यमेनापि विलिखता....क्रियते........। 24. P : अमीभिः....आदित्यैः....चित्रन्यस्तैः इव गता प्रकामालोकनीयता। 25. A : वेगभङ्गम् अनुमामि, ओघसंरोधम्....। 27. I : लब्धप्रतिष्ठैः....युष्माभिः....उत्सर्गैः कृतव्यावृत्तिभिः भूयते। 28. P : तदुच्यताम् ; प्रार्थ्यतां समागतैः। 29. P : गुरुः नोदयामासे वासवेन। 30. P : तेन द्विनेत्रेण हरेश्चक्षुषा सहस्रनयनाधिकेन वाचस्पतिना ऊचे इदं प्राञ्जलिना जलजासनः। 31. P. एवं यदुच्यते ; A. आमृष्टवन्तः परे नः पदम्। P :....विनियुक्तात्मना कथं न शास्यते? 32. P : ०वरोदीर्णेन तारकाख्येन महासुरेण धूमकेतुना इव उत्थितम्। 33. P : तावान् तन्यते

(तायते) रविणा आतपः A. कमलोन्मेषं साधयति यावन्मात्रः। 34. P: चन्द्रेण स निषेव्यते ; न आदीयते केवला लेखा हरचूडामणीकृता। 35. I: व्यावृत्तगतिना....वायते वायुना....। 36. P.....०तत्परैः.. ऋतुभिः स उपास्यते। 37. P: पत्न्या प्रतीक्ष्यन्ते। 38. P:....शिखाभिश्च अयं वासुकिप्रमुखैः भुजङ्गैः पर्य्युपास्यते। 39. P: ०पेक्षिणा सः....अनुकूल्यते इन्द्रेण....। 40. P: आराध्यमानेन क्लिश्यते ; शम्येत दुर्जनेन। 41. सः .... पल्लवान् अभिज्ञान् करोति नन्दनद्रुमान्। 42. A: वीचयन्ति तं हि संसुप्तं....० निलानि चामराणि.... वर्णाणि। 43. A: आक्रीडपर्वतान् स कल्पितवान्। 45. A: भुवनालोकनप्रीतिं स्वर्गिणः नानुभवन्ति। 46. P: ....हव्यं तेन मायिना अाच्छिद्यते। 47. A: उच्चैःश्रवसं स अहार्षीत्। 49. A. जयाशया....०तार्चिः हरिचक्रं तत्....अर्पितवत्। 50. P: तदीयैः अभ्यस्यते तटाघातः निर्जितैरावतैर्गजैः। 51. P: तदिष्यते मुमुक्षुभिः। 52. P: गोत्रभिदा प्रत्यानेष्यते वन्दीव जयश्रीः। 53 ससृजे गीः आत्मभुवा। गर्जितानन्तरा वृष्टिः .. जिग्ये तया। 54. संपत्स्यते वः कामेनानेन ; A: कालं कश्चित्प्रतीक्षध्वम् ; P: यास्यते सर्गव्यापारः (मया)। 55. P: तेन दैत्येन प्राप्तश्रिया (भूयते); इत एव नाह्यते क्षयः। 56. A: वृतवान् स इदमेव, अहं चास्मै प्रतिश्रुतवान्। 57. P: सांयुगीनः सः उद्यतः प्रसह्येत केन? 59. P... तैर्युष्माभिः....यत्यताम्....। 61. P: तस्यात्माना.... मोच्यन्ते....वेण्यः। 62 I: विश्वयोनिना तिरोदधे ;....कर्तव्यैः तैरपि देवैः द्यौः ययं। 63. P: कन्दर्पः अगामि पाकशासनेन। 64. अथ तेन.... चूताङ्कुरास्त्रेण शतमखः उपतस्थे प्राञ्जलिना पुष्पधन्वना॥

Raghuvamsa—1. P. .... अधिपेन....माल्या.... वत्सा यशोधनेन धेनुः ऋषेः मुमुचे। 2. P.... पांसुः....कीर्तनीयया....पत्न्या ....अर्थः स्मृत्या अन्वगम्यत। 3. P. राज्ञा दयालुना सा सौरमेयी सुरभिना यशोभिः....०समुद्रा जुगुपे गोरूपधरा इव उर्वी। 4. A. सः अनुचरः धेनोः निसिषेध शेषमप्यनुयायिवर्गम्। 5. I. तेन सम्राजा समाराधनतत्परेण अभूयत। 6. P. स्थितेन स्थिता उच्चलितेन प्रयाता निषेदुषी आसनबन्धधीरेण जलाभिलाषिणा जलमाददाना सा भूपतिना अन्वगम्यत। 7. I. तेन....दधानेन अभूयत

....राजिना अन्तर्मदावस्थेनेव द्विपेन्द्रेण । 8. P. तेन अधिज्यधन्वना व्यचारि दाव:....विनेष्यता इव । 9. P. पार्श्वद्रुमै: उदीरयामासे आलोकशब्द: । 10. P: मरुत्प्रयुक्ताभिश्च मरुत्सखाभ; सोऽर्च्य:....मान: । अवाकीर्यत बाललताभि: ....पौरकन्याभि: । 11. P. विलोकयन्तीभि: आपे....हरिणीभि: । 12. P. तेन....अश्रावि.... । 13. P. पृक्तेन तुषारै:....०गन्धिना स: आतपक्लान्त: अनातपत्र: आचारपूत: पवनेन सिषिवे । 14. P. शेमे....दवाग्निना ; I. अभूयत विशेषया फलपुष्पवृद्धया ; P. ऊन:....अधिकेन न बबाधे....। 15. I. प्रचक्रमे पल्लवरागताम्रया प्रभया....धेन्वा । 16. P. सा देवतातिथिक्रियार्था अन्वग्ययै मध्यमलोकपालेन ; बभे च तया....श्रद्धयेव....०उपपन्नया। 17. I: तेन....ययै....पश्यता । 18. P. उभाभ्याम् अलंचक्रे....तपोवनावृत्तिपथ:....। 19. P. ०नुयायी स: आवर्तमान: वनितया....पपे....०पङ्क्त्या....। 20. I. पुरस्कृतया....प्रत्युद्गतया....तया विरेजे धेन्वा....गतयेव संध्यया । 21. P.... सुदक्षिणया साक्षतपात्रहस्तया....आनर्चे विशाल अस्या: शृङ्गान्तर: द्वार इव । 22 P. वत्सोत्सुकयापि स्तिमितया सपर्या प्रत्यगृह्यत ; I. इति ताभ्यां ननन्दे । 23. P.....दिलीपेन....दोग्ध्री भेजे....निषण्णा । 24. P. सा....दीपा.... गोप्त्रा....सहायेन....सुप्ता अनुसंविविशे; सुप्तोत्थिता प्रातरनूदस्थीयत। 25. I. दिन: व्यतीये। 26. P.....जिज्ञासमानया .... धेन्वा .... ०शष्प: .... गह्वर: आविविशे। 27. P.....सिंहेन सा चकर्षे । 28 P. तदीयेनाक्रन्दितेन ....०दीर्घेण....०सक्ता निवर्तयामासे नृपस्य दृष्टि: । 29. P. तेन....तस्थिवान् धनुर्धरेण केसरी ददृशे....लोध्रद्रुम:....प्रफुल्ल: । 32. A.....मन्युं राजानं तत्तेजांसि अदहन्....भोगिनमिव....०वीर्यम् । 33. P. स आर्यगृह्य....धेन्वा ....०केतु: विस्माययता विस्मित:....०सत्व: निजगदे सिंहेन। 34. P.... ०शक्तिना रंहसा....मूर्च्छ्यते.....। 35. P. ०पृष्ठ: अवेयै अहं किङ्कर: कुम्भोदर: निकुम्भमित्रम्। 36. P. असौ दृश्यते (त्वया) देवदारु: ; A. पुत्रीकृतवान् अमुं वृषध्वज: यं....रसज्ञम् । 37. A. कण्डूयमान:... ०द्विप: उन्मथितवान् त्वचम् ; P अथैष: अद्रेस्तनयया शुशुचे सेनान्य: आलीढ: । 38. A. मां व्यापारितवान् शूलभृत्। 40. P. तेन त्वया निवर्त्यताम् ; तेन यश: न क्षीयते। 41. P.....पुरुषाधिराजेन.... प्रत्याहतास्त्रेण ....अवज्ञा शिथिलीचक्रे ।

42. P. प्रत्यूचे एषः। 43. P. विद्यते सत्त्वं भवता भावम्; अतः अभिधास्यते (मया)। 45. P. तेन त्वया....प्रसाद्यताम्; A. विसर्जय धेनुम् इमाम्। 46. P.... कुर्वता तेन....वर्तिना....०पतिः बभाषे। 47. प्रतिभायते त्वया। 50. P. तद्रक्ष्यतां....भोक्ता ऊर्जस्वल आत्मदेहः; .... उच्यते। 51. P. शिलोच्चयेनापि....स एवार्थ अभाष्यतेव। 52 मनुष्यदेवेन पुनरप्यूचे। 54. P. इयम् अनूना अवेयताम्; A. त्वं प्रहृतवान्। 56 P. भवतापि इदं परवता अवेयते। 57. P. संबन्धः आभाषणपूर्वः उच्यते; तेन वृत्तम्....; नार्हते त्वया। 59. तेन न्यस्तशस्त्रेण....स्वदेह उपानीयत पिण्ड इव....। 60. पुष्पवृष्ट्या पपाते। 61. P. उत्स्थीयताम्; ददृशे राज्ञा जननीव स्वा गौः....प्रस्नविणी न सिंहः। 62. P. स विस्मितः धेन्वा ऊचे; A. अहं त्वां परीक्षितवती। 63. P. वरो व्रियताम्; प्रसूतिः अवेयताम् अहं....प्रसन्ना। 64. P. तेन तनयः ययाचे। 65. P. मदीयं पयः उपभुज्यताम् (त्वया) इति तया आदिदिशे। 67.....धेन्वा प्रीततरया बभूवे! 68. P. गुरुणा प्रसादः शशंसे। 69 P. तेन स्तन्यं पपे....०तृष्णेन। 70. P. तौ दम्पती प्रस्थापयामासे वशिना वसिष्ठेन। 72. तेन धर्मपत्नीसहितेन सहिष्णुना यये। 73. P. सः प्रजाभिः....०ताङ्गः पपे। 74. P. तेन भूमेर्धुः आससञ्जे। 75. P. गर्भः राज्ञ्या आधीयत।

CONJUGATION

लट्—Present

1. विद्-ज्ञाने सक. प. सेट् अदादि

वेत्ति	वित्तः	विदन्ति
वेत्सि	वित्थः	वित्थ
वेद्मि	विद्वः	विद्मः

or

वेद	विदतुः	विदुः
वेत्थ	विदथुः	विद
वेद	विद्व	विद्म

2. भा-दीप्तौ अक. अनि पर. अदा.

भाति	भातः	भान्ति
भासि	भाथः	भाथ
भामि	भावः	भामः

3. भी-भये अक. अनिट् परस्मै जुहोत्यादि

बिभेति	बिभितः, बिभीतः	बिभ्यति
बिभेषि	बिभिथः, बिभीथः	बिभिथ, बिभीथ
बिभेमि	बिभिवः	बिभिमः, बिभीमः

4. ब्रूञ्-व्यक्तायां वाचि द्विक. सेट् (आर्धधातुके वचादेशः) अदादि

आह	आहतुः	आहुः
आत्थ	आहथुः	ब्रूथ
ब्रवीमि	ब्रूवः	ब्रूमः

लङ्—Imperfect (Past)

1. गमॢ-गतौ सक. अनि प. भ्वादि

अगच्छत्	अगच्छताम्	अगच्छन्
अगच्छः	अगच्छतम्	अगच्छत
अगच्छम्	अगच्छाव	अगच्छाम

2. अस-भुवि अक. सेट् (आर्धधातुके 'भू' आदेशः) अदादि

आसीत्	आस्ताम्	आसन्
आसीः	आस्तम्	आस्त
आसम्	आस्व	आस्म

3 ष्ठा-गतिनिवृत्तौ अक. अनि. तुदा.

अतिष्ठत्	अतिष्ठताम्	अतिष्ठन्
अतिष्ठः	अतिष्ठतम्	अतिष्ठत
अतिष्ठम्	अतिष्ठाव	अतिष्ठाम

लिट्—Perfect (Past)

1. या-प्रापणे सक. अनि.प. अदा.

ययौ	ययतुः	ययुः
ययिथ, ययाथ	ययथुः	यय
ययौ	ययिव	ययिम

2. गुप-गोपने सक. सेट् प. भ्वादि.

जुगोप	जुगुपतुः	जुगुपुः
जुगोपिथ, जुगोप्थ	जुगुपथुः	जुगुप
जुगोप	जुगुपिव, जुगुप्व	जुगुपिम, जुगुप्म

3. आपल्ट-व्याप्तौ सक. अनिट्
परस्मै स्वादि.

आप	आपतुः	आपुः
आपिथ	आपथुः	आप
आप	आपिव	आपिम

4. [illegible] सेवने स. से आत्मने भ्वादि

सिषेवे	सिषेवाते	सिषेविरे
सिषेविषे	सिषेवाथे	सिषेविध्वे
सिषेवे	सिषेविवहे	सिषेविमहे

5. दृशिर् प्रेक्षणे सक. अनिट्
परस्मै भ्वादि

ददर्श	ददृशतुः	ददृशुः
ददर्शिथ, दद्रष्ठ	ददृशथुः	ददृश
ददर्श	ददृशिव	ददृशिम

6. पतल्ट गतौ सेट् परस्मै भ्वादि.

पपात	पेततुः	पेतुः
पेतिथ	पेतथुः	पेत
पपात, पपत	पेतिव	पेतिम

लुङ्—Aorist (Past)

1. भू सत्तायाम् अक. सेट परस्मै

अभूत्	अभूताम्	अभूवन्
अभूः	अभूतम्	अभूत
अभूवम्	अभूव	अभूम

2. ब्रूञ्-व्यक्तायां वाचि द्विक सेट्
(आर्धधातके वचादेशः) उभ. अदा.

अब्रवीत्	अब्रूताम्	अब्रुवन्
अब्रवीः	अब्रूतम्	अब्रूत
अब्रवम्	अब्रूव	अब्रूम

लोट्-Imperative Mood

1 ष्ठा-गतिनिवृत्तौ अ. अनि. प. भ्वा.

तिष्ठतु	तिष्ठताम्	तिष्ठन्तु
तिष्ठ	तिष्ठतम्	तिष्ठत
तिष्ठानि	तिष्ठाव	तिष्ठाम

2. भुज-पालनाभ्यवहारयोः सक.
अनिट् (भक्षणार्थे तङ्) रुधादि

भुङ्काम्	भुञ्जाथाम्	भुञ्जताम्
भुङ्क्ष्व	भुञ्जाताम्	भुङ्ग्ध्वम्
भुनजै	भुनजावहै	भुनजामहै

3. इण्-गतौ सक. अनिट् प. अदा.

एतु	इतात्, इताम्	यन्तु
इहि	इतात्, इतम्	इत
अयानि	अयाव	अयाम

लिङ्—Potential Mood

1. अस-भुवि अक. सेट (आर्ध-
धातुके भू आदेशः) परस्मै अदादि

स्यात्	स्याताम्	स्युः
स्याः	स्यातम्	स्यात
स्याम्	स्याव	स्याम

॥ श्रीः ॥

रघुवंशे महाकाव्ये

द्वितीयः सर्गः

अथ प्रजानामधिपः प्रभाते जायाप्रतिग्राहितगन्धमाल्याम् ।
वनाय पीतप्रतिबद्धवत्सां यशोधनो धेनुमृषेर्मुमोच ॥ १ ॥
तस्याः खुरन्यासपवित्रपांसुमपांसुलानां धुरि कीर्तनीया ।
मार्गं मनुष्येश्वरधर्मपत्नी श्रुतेरिवार्थं स्मृतिरन्वगच्छत् ॥ २ ॥
निवर्त्य राजा दयितां दयालुस्तां सौरभेयीं सुरभिर्यशोभिः ।
पयोधरीभूतचतुःसमुद्रां जुगोप गोरूपधरामिवोर्वीम् ॥ ३ ॥
व्रताय तेनानुचरेण धेनोर्न्यषेधि शेषोऽप्यनुयायिवर्गः ।
न चान्यतस्तस्य शरीररक्षा स्ववीर्यगुप्ता हि मनोः प्रसूतिः ॥ ४ ॥
आस्वादवद्भिः कवलैस्तृणानां कण्डूयनैर्दंशनिवारणैश्च ।
अव्याहतैः[1] स्वैरगतैः स तस्याः सम्राट् समाराधनतत्परोऽभूत् ॥५॥
स्थितः स्थितामुच्चलितः प्रयातां निषेदुषीमासनबन्धधीरः ।
जलाभिलाषी जलमाददानां छायेव तां भूपतिरन्वगच्छत् ॥ ६ ॥
स[2] न्यस्तचिह्नामपि राज[3]लक्ष्मीं तेजोविशेषानुमितां दधानः ।
आसीदनाविष्कृतदानराजिरन्तर्मदावस्थ इव द्विपेन्द्रः ॥ ७ ॥
लताप्रतानोद्ग्रथितैः स केशैरधिज्यधन्वा विचचार दावम् ।
रक्षापदेशा[4]न्मुनिहोमधेनो[5]र्वन्यान्विनेष्यन्निव दुष्टसत्त्वान् ॥ ८ ॥

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१. अव्याहतस्वैरगतेः, ०गतैः २. संन्यस्त० ३. राज्य० ४. रक्षोपदेशात्. ५. गुरुहोमधेनोः.

विसृष्टपार्श्वानुचरस्य तस्य पार्श्वद्रुमाः पाशभृता समस्य ।
उदीरयामासुरिवोन्मदानामालोकशब्दं वयसां विरावैः ॥ ९ ॥

मरुत्प्रयुक्ताश्च मरुत्सखाभं तमर्च्यमारादभिवर्तमानम् ।
अवाकिरन्बाललताः प्रसूनैराचारलाजैरिव पौरकन्याः ॥ १० ॥

धनुर्भृतोऽप्यस्य दयार्द्रभावमाख्यातमन्तःकरणैर्विशङ्कैः ।
विलोकयन्त्यो वपुरापुरक्ष्णां प्रकामविस्तारफलं हरिण्यः ॥ ११ ॥

स कीचकैर्मारुतपूर्णरन्ध्रैः कूजद्भिरापादितवंशकृत्यम् ।
शुश्राव कुञ्जेषु यशः स्वमुच्चैरुद्गीयमानं वनदेवताभिः ॥ १२ ॥

पृक्तस्तुषारैर्गिरिनिर्झराणामनोकहाकम्पित[1]पुष्पगन्धी[2] ।
तमातपक्लान्तमनातपत्रमाचारपूतं पवनः सिषेवे ॥ १३ ॥

शशाम वृष्ट्यापि विना दवाग्निरासीद्विशेषा[3] फलपुष्पवृद्धिः ।
ऊनं न सत्त्वेष्वधिको बबाधे तस्मिन्वनं[4] गोप्तरि गाहमाने ॥ १४ ॥

संचारपूतानि दिगन्तराणि कृत्वा दिनान्ते निलयाय गन्तुम् ।
प्रचक्रमे पल्लवरागताम्रा प्रभा पतङ्गस्य मुनेश्च धेनुः ॥ १५ ॥

तां देवतापित्रतिथिक्रियार्थामन्वग्ययौ मध्यमलोकपालः ।
बभौ च सा तेन सतां मतेन श्रद्धेव साक्षाद्विधिनोपपन्ना ॥ १६ ॥

स पल्वलोत्तीर्णवराहयूथान्यावासवृक्षोन्मुखबर्हिणानि ।
ययौ मृगाध्यासितशाद्वलानि[5] श्यामायमानानि वनानि पश्यन् ॥

आपीनभारोद्वहनप्रयत्नाद्गृष्टिर्गुरुत्वाद्वपुषो[6] नरेन्द्रः ।
उभावलंचक्रतुरञ्चिताभ्यां तपोवनावृत्तिपथं गताभ्याम् ॥ १८ ॥

१. ०कम्पन० २. ०गन्धिः० ३. विशेषात् ४. वने. ५. ०शाड्वलानि
६. उरसः.

वसिष्ठधेनोरनुयायिनं तमावर्तमानं वनिता वनान्तात्।
पपौ निमेषालसपक्ष्मपङ्क्तिरुपोषिताभ्यामिव लोचनाभ्याम् ॥ १९ ॥
पुरस्कृता वर्त्मनि पार्थिवेन प्रत्युद्गता पार्थिवधर्मपत्न्या।
तदन्तरे सा विरराज धेनुर्दिनक्षपामध्यगतेव संध्या ॥ २० ॥
प्रदक्षिणीकृत्य पयस्विनीं तां सुदक्षिणा साक्षतपात्रहस्ता।
प्रणम्य चानर्च विशालमस्याः शृङ्गान्तरं द्वारमिवार्थसिद्धेः ॥ २१ ॥
वत्सोत्सुकापि स्तिमिता सपर्यां प्रत्यग्रहीत्सेति ननन्दतुस्तौ।
भक्त्योपपन्नेषु हि तद्विधानां प्रसादचिह्नानि पुरःफलानि ॥ २२ ॥
गुरोः सदारस्य निपीड्य पादौ समाप्य सांध्यं च विधिं दिलीपः।
दोहावसाने पुनरेव दोग्ध्रीं भेजे भुजोच्छिन्नरिपुर्निषण्णाम् ॥ २३ ॥
तामन्तिकन्यस्तबलिप्रदीपामन्वास्य गोप्ता गृहिणीसहायः।
क्रमेण सुप्तामनु संविवेश सुप्तोत्थितां प्रातरनूदतिष्ठत् ॥ २४ ॥
इत्थं व्रतं धारयतः प्रजार्थं समं महिष्या महनीयकीर्तेः।
सप्त व्यतीयुस्त्रिगुणानि तस्य दिनानि दीनोद्धरणोचितस्य ॥ २५ ॥
अन्येद्युरात्मानुचरस्य भावं जिज्ञासमाना मुनिहोमधेनुः।
गङ्गाप्रपातान्तविरूढशष्पं गौरीगुरोर्गह्वरमाविवेश ॥ २६ ॥
सा दुष्प्रधर्षा मनसापि हिंस्रैरित्यद्रिशोभाप्रहितेक्षणेन।
अलक्षिताभ्युत्पतनो नृपेण प्रसह्य सिंहः किल तां चकर्ष ॥ २७ ॥
तदीयमाक्रन्दितमार्तसाधोर्गुहानिबद्धप्रतिशब्ददीर्घम्।
रश्मिष्विवादाय नगेन्द्रसक्तां निवर्तयामास नृपस्य दृष्टिम् ॥ २८ ॥

१. आत्मसिद्धेः. २. पालयतः. ३. गुरु० ४. ०निरूढ० ५. नगेन्दु-दत्तां, नगेन्दुसक्तां.

स पाटलायां गवि तस्थिवांसं धनुर्धरः केसरिणं ददर्श।
अधित्यकायामिव धातुमय्यां लोध्रद्रुमं सानुमतः प्रफुल्लम् ॥ २९ ॥

ततो मृगेन्द्रस्य मृगेन्द्रगामी वधाय वध्यस्य शरं शरण्यः।
जाताभिषङ्गो नृपतिर्निषङ्गादुद्धर्तुमैच्छत्प्रसभोद्धृतारिः ॥ ३० ॥

वामेतरस्तस्य करः प्रहर्तुर्नखप्रभाभूषितकङ्कपत्रे।
सक्ताङ्गुलिः सायकपुङ्ख एव चित्रार्पितारम्भ इवावतस्थे ॥ ३१ ॥

बाहुप्रतिष्टम्भविवृद्धमन्युरभ्यर्णमागस्कृतमस्पृशद्भिः।
राजा स्वतेजोभिरदह्यतान्तर्भोगीव मन्त्रौषधिरुद्धवीर्यः ॥ ३२ ॥

तमार्यगृह्यं निगृहीतधेनुर्मनुष्यवाचा मनुवंशकेतुम्।
विस्माययन्विस्मितमात्मवृत्तौ सिंहोरुसत्त्वं निजगाद सिंहः ॥ ३३ ॥

"अलं महीपाल तव श्रमेण प्रयुक्तमप्यस्त्रमितो वृथा स्यात्।
न पादपोन्मूलनशक्ति रंहः शिलोच्चये मूर्च्छति मारुतस्य ॥ ३४ ॥

"कैलासगौरं वृषमारुरुक्षोः पादार्पणानुग्रहपूतपृष्ठम्।
अवेहि मां किङ्करमष्टमूर्तेः कुम्भोदरं नाम निकुम्भमित्रम् ॥ ३५ ॥

"अमुं पुरः पश्यसि देवदारुं पुत्रीकृतोऽसौ वृषभध्वजेन।
यो हेमकुम्भस्तननिःसृतानां स्कन्दस्य मातुः पयसां रसज्ञः ॥ ३६ ॥

"कण्डूयमानेन कटं कदाचिद्वन्यद्विपेनोन्मथिता त्वगस्य।
अथैनमद्रेस्तनया शुशोच सेनान्यमालीढमिवासुरास्त्रैः ॥ ३७ ॥

"तदाप्रभृत्येव वनद्विपानां त्रासार्थमस्मिन्नहमद्रिकुक्षौ।
व्यापारितः शूलभृता विधाय सिंहत्वमङ्कागतसत्त्ववृत्ति ॥ ३८ ॥

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१. रोध्रद्रुमं. २. प्रफुल्तम्. ३. लग्ना० ४. विस्मापयन्. ५. भूपाल-सिंहं. ६. अवैहि. ७. ०तुल्यम्.

"तस्यालमेषा क्षुधितस्य तृप्त्यै प्रदिष्टकाला[1] परमेश्वरेण ।
उपस्थिता शोणितपारणा मे सुरद्विषश्चान्द्रमसी सुधेव ॥ ३९ ॥
"स त्वं निवर्तस्व विहाय लज्जां गुरोर्[2]भवान्दर्शितशिष्यभक्तिः ।
शस्त्रेण रक्ष्यं यदशक्यरक्षं[3] न तद्यशः शस्त्रभृतां क्षिणोति[4]" ॥ ४० ॥
इति प्रगल्भं पुरुषाधिराजो मृगाधिराजस्य वचो निशम्य ।
प्रत्याहतास्त्रो गिरिशप्रभावादात्मन्यवज्ञां शिथिलीचकार ॥ ४१ ॥
प्रत्यब्रवीच्चैनमिषुप्रयोगे तत्पूर्वभङ्गे[5] वितथप्रयत्नः ।
जडीकृतस्त्र्यम्बकवीक्षणेन[6] वज्रं मुमुक्षन्निव वज्रपाणिः ॥ ४२ ॥
"संरुद्धचेष्टस्य[7] मृगेन्द्र कामं हास्यं वचस्तद्यदहं विवक्षुः ।
अन्तर्गतं प्राणभृतां हि[8] वेद सर्वं भवान्भावमतोऽभिधास्ये[9] ॥ ४३ ॥
"मान्यः स मे स्थावरजङ्गमानां सर्गस्थितिप्रत्यवहारहेतुः ।
गुरोरपीदं धनमाहिताग्नेर्नश्यत्पुरस्तादनुपेक्षणीयम् ॥ ४४ ॥
"स त्वं मदीयेन शरीरवृत्तिं देहेन निर्वर्तयितुं प्रसीद ।
दिनावसानोत्सुकबालवत्सा विसृज्यतां[10] धेनुरियं महर्षेः" ॥ ४५ ॥
अथान्धकारं गिरिगह्वराणां[11] दंष्ट्रामयूखैः शकलानि[12] कुर्वन् ।
भूयः स भूतेश्वरपार्श्ववर्ती किंचिद्विहस्यार्थपतिं बभाषे ॥ ४६ ॥
"एकातपत्रं जगतः प्रभुत्वं नवं वयः कान्तमिदं वपुश्च ।
अल्पस्य हेतोर्बहु हातु[13]मिच्छन्विचारमूढः प्रतिभासि मे त्वम् ॥ ४
"भूतानुकम्पा तव चेदियं गौरेका भवेत्स्वस्तिमती त्वदन्ते ।
जीवन्पुनः शश्वदुपप्लवेभ्यः प्रजाः प्रजानाथ पितेव पासि ॥ ४८ ॥

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१. कलेव. २. गुरोः. ३. रक्ष्यं. ४. क्षणोति. ५. सङ्गे. ६ वीक्षिते० ७ ०स्तु,०श्च.
८. तु. ९. मनस्व. १०. विमुच्य० ११. ०कन्द० १२. शकलं प्र० १३. दातुम्.

" अथैकधेनोरपराधचण्डा[1]द्गुरोः कृशानुप्रतिमाद्बिभेषि ।
शक्योऽस्य मन्युर्भवता विनेतुं गाः कोटिशः स्पर्शयता घटोघ्नीः ॥
" तद्रक्ष कल्याणपरंपराणां भोक्तारमूर्जस्वलमात्मदेहम् ।
महीतलस्पर्शनमात्रभिन्नमृद्धं हि राज्यं पदमैन्द्रमाहुः " ॥ ५० ॥
एतावदुक्त्वा विरते मृगेन्द्रे प्रतिस्वनेनास्य गुहागतेन ।
शिलोच्चयोऽपि क्षितिपालमुच्चैः प्रीत्या तमेवार्थमभाषतेव ॥ ५१ ॥
निशम्य देवानुचरस्य वाचं[2] मनुष्यदेवः पुनरप्युवाच ।
धेन्वा तदध्या[3]सितकातराक्ष्या निरीक्ष्यमाणः सुतरां दयालुः ॥ ५२ ॥
" क्षतात्किल त्रायत इत्युदग्रः क्षत्रस्य शब्दो भुवनेषु रूढः ।
राज्येन किं तद्विपरीतवृत्तेः प्राणैरुपक्रोशमलीमसैर्वा ॥ ५३ ॥
" कथं नु[4] शक्यो[5]ऽनुनयो महर्षेर्विश्राणना[6]च्चान्यपयस्विनीनाम् ।
इमामनूनां सुरभेरवेहि रुद्रौजसा तु[7] प्रहृतं त्वयास्याम् ॥ ५४ ॥
" सेयं स्वदेहार्पणनिष्क्रयेण न्याय्या मया मोचयितुं भवत्तः ।
न पारणा स्याद्विहता तवैवं भवेदलुप्तश्च मुनेः क्रियार्थः ॥ ५५ ॥
" भवानपीदं परवानवैति महान् हि यत्नस्तव देवदारौ ।
स्थातुं नियोक्तुर्न हि शक्यमग्रे विनाश्य रक्ष्यं स्वयमक्षतेन ॥
" किमप्यहिंस्यस्तव चेन्मतोऽहं यशःशरीरे भव मे दयालुः ।
एकान्तविध्वंसिषु मद्विधानां पिण्डेष्वनास्था खलु भौतिकेषु ॥ ५७
" सम्बन्धमाभाषणपूर्वमाहुर्वृत्तः[9] स नौ संगतयोर्वनान्ते[8] ।
तद्भूतनाथानुग नार्हसि त्वं संबन्धिनो मे प्रणयं विहन्तुम् " ॥ ५८

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१. ०दण्डात्. २. वाचः. ३. तदध्यासन० ४. च. ५. शक्यानुनयः.
६. ०नादन्य० ७. नु. ८. ०र्यदशक्य० ९. जातः.

तथेति गामुक्तवते दिलीपः सद्यः प्रतिष्टम्भविमुक्तबाहुः ।
सं न्यस्तशस्त्रो हरये स्वदेहमुपानयत्पिण्डमिवामिषस्य ॥ ५९ ॥
तस्मिन्क्षणे पालयितुः प्रजानामुत्पश्यतः सिंहनिपातमुग्रम् ।
अवाङ्मुखस्योपरि पुष्पवृष्टिः पपात विद्याधरहस्तमुक्ता ॥ ६० ॥
उत्तिष्ठ वत्सेत्यमृतायमानं वचो निशम्योत्थितमुत्थितः सन् ।
ददर्श राजा जननीमिव स्वां गामग्रतः प्रस्रविणीं न सिंहम् ॥ ६१ ॥
तं विस्मितं धेनुरुवाच " साधो मायां मयोद्भाव्य परीक्षितोऽसि ।
"ऋषिप्रभावान्मयि नान्तकोऽपि प्रभुः प्रहर्तुं किमुतान्यहिंस्राः ॥ ६२ ॥
" भक्त्या गुरौ मय्यनुकम्पया च प्रीतास्मि ते पुत्र वरं वृणीष्व ।
न केवलानां पयसां प्रसूतिमवेहि मां कामदुघां प्रसन्नाम् " ॥ ६३ ॥
ततः समानीय स मानितार्थी हस्तौ स्वहस्तार्जितवीरशब्दः ।
वंशस्य कर्तारमनन्तकीर्तिं सुदक्षिणायां तनयं ययाचे ॥ ६४ ॥
सन्तानकामाय तथेति कामं राज्ञे प्रतिश्रुत्य पयस्विनी सा । 9/P.
'दुग्ध्वा पयः पत्रपुटे मदीयं पुत्रोपभुङ्क्ष्वे 'ति तमादिदेश ॥ ६५ ॥
" वत्सस्य होमार्थविधेश्च शेषमृषेरनुज्ञामधिगम्य मातः ।
औधस्यमिच्छामि तवोपभोक्तुं षष्ठांशमुर्व्या इव रक्षितायाः " ॥ ६६
इत्थं क्षितीशेन वसिष्ठधेनुर्विज्ञापिता प्रीततरा बभूव ।
तदन्विता हैमवताच्च कुक्षेः प्रत्याययावाश्रममश्रमेण ॥ ६७ ॥
तस्याः प्रसन्नेन्दुमुखः प्रसादं गुरुर्नृपाणां गुरवे निवेद्य ।
प्रहर्षचिह्नानुमितं प्रियायै शशंस वाचा पुनरुक्तयेव ॥ ६८ ॥

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१. संन्यस्त. २. अधोमुख० ३. वत्स० ४. उपयुङ्क्ष्व. ५. गुरोः ६. ऊधस्यं ७. क्षितीपेन.

स नन्दिनीस्तन्यमनिन्दितात्मा सद्वत्सलो वत्सहुतावशेषम् ।
पपौ वसिष्ठेन कृताभ्यनुज्ञः शुभ्रं यशो मूर्तमिवातितृष्णः ॥ ६९ ॥

प्रातर्यथोक्तव्रतपारणान्ते प्रास्थानिकं स्वस्त्ययनं प्रयुज्य ।
तौ दम्पती स्वां प्रति राजधानीं प्रस्थापयामास वशी वसिष्ठः ॥ ७० ॥

प्रदक्षिणीकृत्य हुतं हुताशमनन्तरं भर्तुररुंधतीं च ।
धेनुं सवत्सां च नृपः प्रतस्थे सन्मङ्गलोदग्रतरप्रभावः ॥ ७१ ॥

श्रोत्राभिरामध्वनिना रथेन स धर्मपत्नीसहितः सहिष्णुः ।
ययावनुद्घातसुखेन मार्गं स्वेनेव पूर्णेन मनोरथेन ॥ ७२ ॥

तमाहितौत्सुक्यमदर्शनेन प्रजाः प्रजार्थव्रतकर्शिताङ्गम् ।
नेत्रैः पपुस्तृप्तिमनाप्नुवद्भिर्नवोदयं नाथमिवौषधीनाम् ॥ ७३ ॥

पुरन्दरश्रीः पुरमुत्पताकं प्रविश्य पौरैरभिनन्द्यमानः ।
भुजे भुजङ्गेन्द्रसमानसारे भूयः स भूमेर्धुरमाससञ्ज ॥ ७४ ॥

अथ नयनसमुत्थं ज्योतिरत्रेरिव द्यौः ।
सुरसरिदिव तेजो वह्निनिष्ठ्यूतमैशम् ।
नरपतिकुलभूत्यै गर्भमाधत्त राज्ञी
गुरुभिरभिनिविष्टं लोकपालानुभावैः ॥ ७५ ॥

इति श्री रघुवंशे महाकाव्ये
नन्दिनीवरप्रदानो नाम द्वितीयः सर्गः

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१. होमविशेष, वत्सनपीत० २. शुद्ध ३. मूर्त इव. ४. अग्नि० ५. प्रेषयामास. ६. नवश्च होना. ७. ०तरानु० ८. ०हितोत्कण्ठ०. ९. प्रजार्थे

RAGHUVAMSA CANTO II

(English Translation)

1. Then early in the morning, the lord of men, to whom his glory was wealth, set free the cow of the sage (to go) to the forest, whose calf had its fill of drink and had been then tied to its post, and who had been made to accept sandal and flowers by his wife.

2. The lawful wife of the lord of men, worthy of being ranked at the head of chaste women, followed the cow's path, the dust on which was purified by the placing of her hoofs, just as *Smrithi* follows the meaning of *Sruti*.

3. The kind king, charming with glory, having persuaded his beloved to return, guarded the daughter of Surabhi, as if she were the earth transformed into a cow with the four oceans turned into four teats.

4. By him following the cow for (the observance of his) vow, the rest of his attendants too was dismissed The protection of his body was not by others; for, the descendants of Manu were guarded by their own valour.

5. That emperor became diligently engaged in her propitiation by (offering) palatable mouthfuls of grass, by gentle scratchings, by keeping off the gnats and by unobstructed rovings at her will.

6. He stopped whenever she stopped, moved on when she was in motion, sat down patiently when she lay down (at ease) and desired to drink water (only) when she drank it;—thus, the lord of the earth followed her like a shadow.

7. Bearing a royal splendour, which, although its insignia was cast aside, could be inferred from the ineffable lustre (around him), he was like a lordly elephant without the lines of ichor externally, but in the state of rut inwardly.

8. With his hair tied up with tendrils of creepers and his bow strung, he wandered in the woods, as if desiring to discipline the cruel inhabitants of the forest, under the pretext of guarding the sage's sacrificial cow.

9. The wayside trees uttered, as it were, the chorus of 'Hail! here comes his Majesty', through the notes of impassioned birds to that king, mighty like the god (Varuna) with the noose, (as he walked on alone) having dismissed the servants who would (usually) follow on either side of him.

10. And just as the city maidens, would shower the customary *lajas* on him, the tender creepers, shaken gently by the wind, showered their flowers on him who was lustrous like fire (the friend of wind) and worthy of adoration, as he moved by their side.

11. Gazing on his person which exhibited his feelings of compassion, the female deer, with their hearts free from fear although he wielded a bow, obtained the reward of the great expanse of their eyes.

12 He heard from within the bowers, his own fair glory loudly sung by the sylvan goddesses, such that the accompaniment of flutes was offered by singing bamboos, the holes of which were filled with wind.

13. The wind, loaded with the spray of mountain streams and charged with the fragrance of the gently shaken flowers of the trees, served him, who was purified

by his righteous conduct and was oppressed by heat being without an umbrella.

14. When he, the protector, entered the wood, the wild fire became extinguished even without a shower (of rain); the growth of fruits and flowers was exceptional; and among animals, the stronger did not oppress the weaker.

15. Having purified the expanse of space between the directions by traversing, the light of the Sun and the cow of the sage, both red like the hue of a tender leaf, at the close of the day, began each to go to their abode.

16. That protector of the intermediate world followed her who was of use (to the sage) for the (performance of the) rites due to gods, manes and guests; and she too, attended by him who was respected by the good, looked like *Faith* incarnate accompanied by proper observance.

17. He moved on beholding the darkening forest glades, where herds of wild boars had emerged from the pools, where peacocks were flying towards their roosting trees, and where the swards were occupied by antelopes.

18. The cow (with a single calf) on account of the labour in bearing the weight of her udders, and the king in consequence of his massive body, both beautified the way back to the penance grove, with their graceful gaits.

19. His wife, whose eyelashes were slow in winking, drank him in, as it were, with long-fasting eyes as he returned following the cow of Vasistha from the forest skirts.

20. Placed in front by the king on the way and received by meeting her in advance by the dutiful wife of the king, the cow between them shone like twilight coming between day and night.

21. Sudakshina, with a tray of whole rice (ಅಕ್ಷತೆ) in her hands, after going round the milking cow keeping her to the right, having bowed down, worshipped the broad space between her horns which formed the gate-way, as it were, to the fulfilment of her desire.

22. Both of them (the king and the queen) were glad that she (the cow) accepted patiently the worship offered to her, although she was eager to meet her calf; for, the signs of satisfaction of beings like her, in the case of those, who approach with devotion, are the indications of the fulfilment in the near future (of their desires.)

23. After having saluted the feet of the preceptor and his wife, and having finished his evening rituals, Dilipa, who had extirpated his enemies by his own hands, once again attended upon the milch-cow lying at her ease when the milking was over.

24. The protector accompanied by his wife, having sat after the cow near whom were placed offerings of worship and a lighted lamp, gradually slept when she had slept, and in the morning rose when she woke up from her slumber.

25. While he, of adorable fame and accustomed to relieve the distressed, was, in this manner, observing together with his wife a vow for the birth of a son, thrice seven days passed away.

26. The next day, the sacrificial cow of the sage, desirous of knowing the devotion of her follower, entered a cave of Himalaya (the father of Gauri) where tender grass had grown in the vicinity of a fall of the Ganges.

27. A lion,—whose pouncing was not observed by the king intently looking at the beauty of the mountain with

the feeling that she (the cow) was unassailable by the beasts of prey even in thought,—dragged her by force showingly.

28. Her cry, prolonged by the echo arising in the cave, drew back by means of a noose of reins, as it were the sight, fixed on the mountain-lord, of the king who was the protector of the distressed.

29. That eminent bowman beheld a lion seated upon the rosy cow like the blossomed lodhra tree on the table land of a mountain full of minerals.

30. Then, the king,—whose gait was as majestic as that of a lion, who was the refuge of the needy, and who had extirpated his enemies forcibly,—being mortified wished to draw an arrow from his quiver to kill that lion who merited death.

31. The right hand of him who was to strike, remained with its fingers stuck fast to the feathery handle of the arrow whose feathers were adorned by the lustre of his nails, as if it were an action painted in a picture.

32. The king, whose anger increased by the restraints upon his arm, was being scorched within himself by his inborn spirits which could not touch the offender though closeby, like a cobra whose power is restrained by charms and herbs.

33. The lion who had seized the cow spoke in human accents, thereby astonishing him, who was already astonished at his own state, who was a partisan of the good, who was the standard of the race of Manu, and whose strength was as great as that of a lion.

34. "Enough, o king, of your effort; your missile, though discharged will be in vain here; the force of the

storm, (though) able to uproot trees, is of no effect upon a mountain.

35. "Know me to be the friend of Nikumbha, Kumbhodbhava by name, a servant of the eight-formed god (Siva) and whose back is sanctified by the favour of the planting of the feet (on it) of Him desirous of mounting His bull, white like Kailasa.

36. "Yonder you see a devadaru tree; that has been adopted as a son by the bull-bannered god (Siva); it has known the taste of the milk oozing from the breasts, resembling gold pots, of the mother of Skanda.

37. "Once its bark was peeled off by a wild elephant scratching his temples (against it): there-upon the daughter of the mountain (Gauri) was aggrieved as if Skanda (the general of the god's forces) himself was wounded by the missiles of the demons.

38. "Only since then, for the scaring away of wild elephants in this mountain valley, I have been appionted by that Trident-bearer having transformed me into a lion whose subsistance is on the animals coming within reach.

39. "For the gratification of me, thus hungry, this feast of blood after fast, destined for this occasion by the supreme lord, and come up (to me), is enough; just as the nectar of the moon is to the enemy of the gods (i.e. Rahu).

40. "You, thus rendered helpless, return casting off all sense of shame; you have shown a disciple's devotion towards your preceptor. That trust which cannot be protected by means of weapons does not damage the reputation of warriors (who wield arms)."

41. Having heard this intelligent speech of the king of beasts, the great king of men, whose missile was

impeded by the power of Siva, moderated his low opinion of himself.

42. And he, unsuccessful in the attempt to discharge an arrow which (attempt) knew failure for the first time, and baffled like the wielder of the thunderbolt (Indra) paralysed by the glance of Siva, when about to wield his thunderbolt, replied.—

43. "O King of beasts, laughable indeed is the speech of mine, desirous of speaking with actions completely checked; but you know all the inward feelings of living beings; hence I will speak.

44. 'Respectable to me is He, who is the cause of the creation, preservation and destruction of all animate and inanimate things; and this property of my preceptor who keeps up his sacrificial fire, should not be neglected (by me), when it is being destroyed before my eyes.

45. "You, thus circumstanced, be pleased to make the subsistance of your body by mine (i.e. my body) and let this cow of the great sage, who has a young calf eagerly awaiting her at the close of the day, be liberated."

46. Once again that attendant of Siva spoke to the lord of riches, having smiled a little, thus rending to pieces the darkness of the mountain caves by the rays of his teeth.

47. "You, desiring to forego for a trifling cause so much, viz. sovereignty over the world with a single imperial umbrella, prime youth and this handsome body, seem to me to be wanting in prudence.

48. "If there be your compassion for living beings, this cow alone will be happy after your death; but by living, you will, like a father, ever protect the peoples from troubles, o lord of people!

49. "But if you fear the fire-like fury at your offence, of the preceptor who has an only cow, it is possible for you to allay his anger, by presenting to him crores of cows whose udders are as big as pitchers.

50. "Hence preserve your strong body which is the enjoyer of a series of blessings; for, (the wise men) say that a prosperous kingdom is the heaven of Indra, differing just in its touching the surface of the earth."

51 When the lord of the beasts ceased after speaking so much, through the echoes resounding in its caves even the mountain seemed to say the same thing loudly to the king, out of affection.

52 Having heard the speech of the god's attendant, the lord of men spoke once again, moved with excessive compassion being looked at by the cow whose eyes were tremulous as she was in the grasp of it (i.e. the lion).

53. "The exalted name '*Kshatra*' is commonly recognised in the worlds as "the one that protects others from destruction"; but to one whose behaviour is contrary to the above, of what use is the kingdom, or the life which is tarnished by ignominy?

54 "And how is the concitliation of the great king possible by the offering of other milch cows? Know that this cow is in no way inferior to Surabhi (the heavenly cow); that you have attacked her is (only) through the power of Rudra.

55. It is but just that this cow of such greatness should be got liberated from you by me by giving away my own body as a barter; by this, your dinner after fasting will not be deprived, and the means of the rites of the sage will also be unobstructed.

56. "Because your care with regard to this Devadaru is great, you too, a dependent, are aware that it is not possible at all to stand before the employer, after having allowed his charge to be destroyed, himself unwounded.

57. "If, however, I am deemed by you as not deserving to be killed, be compassionate to my body of glory; for in the case of persons like me there is utter disregard for the material lumps (physical bodies) which are necessarily perishable.

58. "(People) say that friendship starts first with a conversation. That has occurred between us who met together in this forest tract. Hence, oh follower of Siva, it does not behove you to reject the request of mine who is (now your) friend."

59. To the lion who uttered the words, 'Be it so', that Dilipa, whose arm was instantly freed from restrant, after laying down his weapon, offered his body as if it were a lump of flesh

60. That very moment, upon the king (the protector of the people) who, with his face turned downwards, was expecting the terrible leap of the lion, a shower of flowers, dropped by the hands of Vidyadharas, fell.

61. Having heard the words—"Rise, my child", which arose there and was (gladdening) like nectar, the king, rising up saw before him not the lion, but the cow, like his own mother, with milk dripping down.

62. The cow spoke to him, who was astonished, (thus)— "Oh good man! you have been tested by me, creating an illusion; by the power of the sage, even Death is unable to strike me, much less other beasts of prey.

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63. "By your devotion to the preceptor and by your compassion for me, o my son, I am pleased ; ask for a boon. Know me as the yielder of all desired objects when pleased and not as the producer of milk only."

64. Then he, by whom supplicants were honoured, and the title of hero was earned by his own arms, joining his hands, begged for a son who would be of endless glory and the founder of a dynasty, by Sudakshina."

65 With the words 'Be it so', having promised the desired (boon) to the king who longed for progeny, that cow with plenty of milk ordered him thus—"My son, drink my milk after drawing it into a vessel of leaves

66. "Oh my mother, having obtained the permission of the sage, I wish to drink that milk of yours, which remains after your calf has sucked and after it is used for the sacrificial rites, like the sixth part (of the produce) of the earth protected (by me)"

67. Being thus humbly addressed by the lord of the earth the cow of Vasishtha was still more pleased ; and together with him, came back without fatigue to the hermitage from the Himalayan cave.

68. The lord of kings, with his countenance beaming like the moon, having (first) conveyed to the preceptor, (then) related to his wife in words which formed a repetition, as it were, the favour of the cow, which was already guessed from the marks of (his) gladness.

69. The king of unblemished character and fond of the virtuous, very eagerly drank with the permission of Vasishtha, Nandini's milk that was left behind (after the calf (had its fill) and the quantity required for the sacrifice was used up, as if it were his own spotless glory incarnate.

70. The next morning, when the repast suited to the conclusion of the vow was over, the all controling Vasishtha sent the (royal) couple to their capital, after conferring on them a benediction befitting the hour of depar ture.

71. Having circumambulated (1) the satiated holy fire, (2) Arundhati after her husband, and then (3) the cow with her calf, the king set out, his prowess augmented by the auspicious rites.

72 That patient king accompanied by his wedded wife journeyed along the road by the chariot, whose rumbling was pleasing to the ear and which afforded comfort being free from joltings, as if (he was journeying) by his own fulfilled desire.

73 Him, who by his absence had eagerness produced (in his subjects) and whose limbs had been emaciated by the vows for (getting) an issue, the people drank, as it were, with their eyes not getting satiety as in the case of the newly rising lord of herbs, (the moon).

74 He, with the majestic glory of Indra (the breaker of citadels), having entered the city with banners flying aloft, being greeted by the citizens, once again took the yoke of the earth upon his shoulders the strength of which equalled that of the lord of the serpents.

75. Then, just as the heavens bore the luminary sprung from the eyes of Atri, or just as the celestial river (Ganga) held Siva's energy deposited by Agni, so also for the good of the race of the king, the queen (*Sudakshina*) conceived the deposited fœtus into which the powerful spirits of the Lokapalas were infused.

RAGHUVAMSA CANTO II—NOTES

[Introductory—Once king Dilipa had been to Indra, On his way back. he found the divine cow, *Surabhi*, reposing under the *Kalpavriksha*. But, as his mind was fully absorbed in thoughts relating to his queen who had just bathed after menstruation, he failed to honour the cow with a *pradakshina* and went his way in a hurry. At this, the divine cow cursed him that he shall have no progeny unless he propitiated her daughter Nandini, the cow of Vasishtha. The king however, was not at all in the know of this and remained childless for a long period. Then, one day, with a view to consult Vasishtha as to what he should do to get blessed with a son, he went, together with his queen, to the sage's hermitage, where they were warmly received. Vasishtha disclosed to him the curse of Surabhi and how it was to be overcome by him. He also advised him to propitiate Nandini, where-upon the royal couple started waiting on the cow from the very next morning].

1. अथ=afterwards This is a particle used variously; *cf.* मङ्गलानन्तरारम्भप्रश्नकार्त्स्न्येष्वथो अथ ॥ Here it conveys the idea of auspiciousness also. जाया-*cf* पतिर्जायां प्रविशति गर्भो भूत्वेह मातरम् । तस्यां पुनर्नवो भूत्वा दशमे मासि जायते । तज्जाया जाया भवति यदस्यां जायते पुनः ॥ गन्ध is used in the plural and masculine always ; गन्धाश्च माल्यानि च— गन्धमाल्यानि ; जायया प्रतिग्राहितानि गन्धमाल्यानि यया सा, ताम्—जाया........माल्याम् ॥ वनाय=वनं गन्तुम् ॥ पीतं अस्यास्तीति पीतः ; आदौ पीतः पश्चात् प्रतिबद्धः वत्सः यस्यास्ताम् ॥ यश एव धनं यस्य सः—यशोधनः.

2 खुर....पांसुम्—खुराणां न्यासाः ; तैः पवित्राः, पांसवः (dust) यस्य तम् ॥ पांसवः (sin) आसां सन्तीति—पांसुलाः or पांशुलाः ॥ The suffix ल (लच्) is optional and is to indicate possession (Panini V ii 97) *cf* अंसल, वत्सल &c. पांसु=dust, dirt.

पांसुल=polluted, stained. धर्मस्य पत्नी-धर्मपत्नी (षष्ठी तत्पुरुष), but according to some it is धर्माय पत्नी also. *cf.* पतिं धर्मरतं पत्नी सात्त्री शुश्रूषते तु या। नित्यं त्वनन्यहृदया धर्मपत्नीं तु तां विदुः॥ पत्नी the 'न' here is by पत्युर्नो यज्ञसंयोगे (P. IV i 33) [पतिशब्दस्य नकारादेशः स्यात् यज्ञेन संबन्धे] श्रुति is rather a technical term denoting the *revealed* vedic literature मन्त्र, ब्राह्मण (and उपनिषद् also); while 'स्मृति' is used to denote *traditional* works such as those of Manu, Parasara and others. The *Smrithis* derive their authority only from the *Srutis* and absolutely follow them. Hence the appropriateness of the simile here. अन्वगच्छत्—*closely* followed.

3. दयालुः—दय्+आलु (आलुच्) indicating a particular habit. *cf.* निद्रालु, स्पृहयालु (P III ii 158). Note—the same आलुच् suffix is used also to denote "inability to bear" as in उष्णालु। सौरभेयी-सुरभ्यः अपत्यं स्त्री by स्त्रीभ्यो ढक् (P. IV i 120) 'The use of the epithet सुरभि for the king and सौरभेयीं for the cow suggests maternal care in the king.'—observes Prof. Ray. अपयोधराः पयोधराः संपद्यमानाः पयोधरीभूताः; this is a prepositional Tatpurusha compound known as 'च्विसमास'. पयोधरीभूताः चत्वारः समुद्रा यस्याः सा, ताम्—पयोधरी....समुद्राम्। This is a त्रिपदबहुव्रीहि. पयः= 1. Water, 2. Milk. गोरूपधराम् उर्वीमिव—The earth is said to have assumed the form of a cow, from which many things were milked.

[*Allusion* Formerly there was a very wicked king named Vena who was cursed by the sages and died childless. Consequently, there being no king to rule, the country became most disorderly. Then the sages rubbed

the right arm of the dead king to produce a son ; and from there sprang *Prithu* who became king. As the earth had withheld yielding fruits or crops, the king took up his bow and arrow to compel her to yield the supply which was very much needed. Then the earth assumed the form of a cow and began to flee. When the king persisted in chasing her, she at last agreed to yield every thing 'if a calf were given to her through whom she might be able to secrete milk' Prithu made Svayambhuva Manu the calf and milked the earth.]

4. शेषोऽपि—even the few attendants who remained with him in the hermitage; see I 87. अनुयायिनां वर्गः—अनुयायिवर्गः. स्वस्य वीर्यः, स्ववीर्येण गुप्ता—स्ववीर्यगुप्ता. प्रसूतिः here denotes 'race' 'descendants' and not '*son*'. न्यषेधि III sing. pass. of नि+सिध् I conj. paras.

5. स्वस्य ईरम् (will) स्वैरम्; स्वैराणि गतानि—स्वैरगतानि. सम्राट् nom. sing. of सम्राज् (सम्यक् राजतेऽसौ). समाराधनतत्परः—सम्यक् आराधनम् [this is a गति समास] तस्मिन् तत्परः (तदेव परं प्रधानं यस्य इति तत्परः). अभूत् III sing Aorist of भू.

6. निषेदुषीम्—perfect participle of नि+सद्. These perf. participles are mostly used in the sense of the Aorist. आसनबन्धधीरः—आसनस्य बन्धः, तस्मिन् धीरः. अन्वगच्छत् III sing. Imperfect of अनु+गम्। Note—Slokas 5 and 6 describe how exactly the king attended on the cow. छायेव—a simile. This figure is faulty (because of the fem. gender) according to भोज.

7. न्यस्तानि चिह्नानि यस्याः सा, ताम्-न्यस्तचिह्नाम्। तेजसः विशेषः तेन अनुमिताम्॥ न आविष्कृताः-अनाविष्कृताः, दानस्य राजयः दानराजयः; अनाविष्कृता दानराजयः यस्य सः-अना... राजिः। मदस्य अवस्था-मदावस्था; अन्तर्गता मदावस्था यस्य सः-अन्त....वस्थः॥ द्वाभ्यां (शुण्डा तुण्डाभ्यां) पिबतीति द्विपः—one who drinks with two (the proboscis

and the mouth); an elephant. द्विपानां or द्विपेषु इन्द्रः–द्विपेन्द्रः. Elephants are of 4 kinds;—१. भद्र, २. मन्द्र, ३. मृग. ४. सङ्कीर्ण. The first three are of a high order; their intoxication lies latent. The elephant referred to here is the भद्र. The comparison with the द्विपेन्द्र is appealing as Dilipa is himself a मनुजेन्द्र.

8. लतानां(=वल्लीनां), प्रतानैः(=कुटिलतन्तुभिः) उद्ग्रथिता(=उन्नमय्य ग्रथिताः) ये केशाः, तैः उपलक्षितः स राजा अधिज्यधन्वा सन् दावं विचचार ॥ ज्याम् अधिगतम्-अधिज्यम्; अधिज्यं धनुः यस्य सः—अधिज्यधन्वा ॥ विनेष्यन् Future part. of वि+नी (parasmai); taming.

[Sl. 9-13 give a poetical account of how the king was received in the forest with all royal formalities.]

9. पर्शूनां (of ribs) समूहः-पार्श्वम्; पार्श्वयोः अनुचराः पार्श्वानुचराः; विसृष्टा पार्श्वानुचरा येन सः—विसृ....चरः ॥ पाशं बिभर्ति असौ-पाशभृत्; Varuna, the deity presiding over the waters, is armed with the noose and chastises the wicked; hence the king armed with a mighty bow and discharging a similar function, is comparable to him. Further, the king was as majestic and graceful as Varuna, well known for his grand personality. आलोकशब्दं—"आलोकस्य दर्शनस्य शब्दः, आलोकशब्दः, तम्। 'जय जय महाराज, प्रभो, स्वामिन्, पादमवधार्यताम्'—इत्यालोकशब्दः ॥ इति वल्लभः। उन्मदानाम्=उत्कटमदानाम् ॥ वयसां gen. plu. of वयः–bird (Neut).

10. मरुतः (वायोः) सखा–मरुत्सखः (अग्निः); [or मरुतां (देवानां) सखा, इन्द्रः] स इव आभाति इति—मरुत्सखाभः ॥ अर्चितुं योग्यम्-अर्च्यम्। पुरे भवाः पौराः; तेषां कन्याः or पौराश्च ताः कन्याश्च—पौरकन्याः ॥ आचारलाजैः-It is the *aryan* custom to strew flowers and white

fried rice (ಅರಳು ಹುರಿ) upon a king or a distinguished person as he is taken round in a procession. Usually the strewing is done by young maidens and sometimes by elderly persons also.

11. घनति (kills) इति धनुः : धनुः बिभर्ति असौ- धनुर्भृत्, तस्य धनुर्भृतः॥ दयया आर्द्रः ; दयार्द्रः भावः यस्य तत् ; agrees with वपुः (N. gen.) विशंकैः—विगता शंका येषां तैः। प्रकाम....फलम्—प्रकामं यथा तथा विस्तारः, तस्य फलम्॥ आख्यातम् is the past-pass part. of चक्ष्. वपु —उप्यन्ते (देहान्तरभोगसाधनबीजीभूतानि कर्माणि) अत्र॥

12. कीचकैः—the word is derived from चीक् the letters being interchanged by the rule चीकयतेराद्यन्त विपर्ययश्च। Unadi V. 36. मारुत—wind. मा रुद्-मारुत.] आपादितं वंशस्य कृत्यं यस्मिन् कर्माणि तत्—आपा....कृत्यं. उद्गीयमानं—उच्चैर्गीयमानम्.

[When Aditi's sons killed all the sons of Diti, Diti implored her husband Kasyapa to give her a son who would kill Indra. Kasyapa agreed and asked her to observe strict purity until a son (Vayu) was bron to her. But while Vayu was in Diti's womb, Indra, jealous of the superior powers of the would-be-born step brother, entered the womb of Diti (when she was sleeping on her bed reposing her head on the wrong end) and cut the fœtus to pieces. The child began to cry when Indra said to it मारुद 'do not cry' Diti was aroused at this and requested Indra to spare the child which was already cut into seven pieces. The child was saved and thus got the name मा रुद्-मारुत.]

13. पृक्त-P. P. of पृच् 7th Conj Paras. अनोकह—अनसः (शकटस्य) अकं (वेगं) हन्तीति. This is an उपपद तत्पुरुष comp ईषत् कम्पितानि आकम्पितानि ; आकम्पितानि च तानि पुष्पाणि च—आकंपितपुष्पाणि ; अनोकहानां आक....पुष्पाणि—अनो....पुष्पाणि ; तेषां गन्धः ; सः अस्य अस्तीति—अनोक....गन्धी॥ आतपात् त्रायते इति आतपत्रम् ; अविद्यमानम् आतपत्रं यस्य तम्—अनातपत्रम्। आतपक्लान्तान् & अनातपत्रम् show

the state of the king in which the cool and fragrant breeze was most refreshing to him

14. दव एव अग्निः-दवाग्निः। तस्मिन् गोप्तरि गाहमाने—Locative absolute. The desirable changes that came upon the forest are because of the greatness of the king. [एतेन राज्ञो महाप्रभावत्वमुक्तम्।]

15 दिगन्तराणि—दिशां अन्तराणि—the tracts between the cardinal points. i.e., all the space in the forest and in the universe traversed by the cow and the sun resply. *cf.* sl. 2 above. निलयाय—The dative is by गत्यर्थकर्मणि द्वितीया चतुर्थ्यौ चेष्टायामनध्वनि ; Panini II iii 12 ; when the root, having the sense of motion implies effort on the part of the agent, its कर्म (if it does not mean a 'road') may take the dative or the accusative ; but when no effort is implied, it must take only the accusative. पल्लवरागताम्रा qualifies both प्रभा and धेनुः equally ; because the cow has been already described as पल्लवस्निग्धपाटला in I 68 च here means 'as well as'; otherwise the singular verb प्रचक्रमे cannot be reconciled.

16 अन्वक्—*ind.* (अव्यय). मध्ये (between पाताल and स्वर्ग) भवः मध्यमः ; मध्यमश्चासौ लोकश्च, तं पालयतीति—मध्यमलोकपाल.। मतेन—here मत, a past pass. part., has been used as if in the present tense by 'मतिबुद्धिपूजार्थेभ्यश्च' Pan. III. ii 188. विधि—a scriptural command : or the performance of a religious rite in obedience to such a command. श्रद्धेव &c. a significant simile.

17. पल्वन्म्=अल्पसर:. The king was only *looking* at the boars, peacocks and deer, as he walked on. This is quite in conformity with धनुर्भृतोप्यस्य &c. (sl. 11 above). This sloka is a fine description of the forest in the evening.

18 आपीनं—an udder, teat. गृष्टिः a cow that calves only once and hence with never failing milk. वपुषो गुरुत्वात् नरेन्द्रः—*cf.* the built of the king's body I 13 above. 'व्यूढोरस्को वृषस्कन्धः शालप्रांशुर्महाभुजः' &c. आपीन &c.—the cow is already described as कुण्डोध्नी (the possessor of a potlike udder) I 84. तपोवनात् आवृत्तेः पन्थाः तम्—तपोवनावृत्तिपथम्. The word पथिन् at the end of a compound becomes पथ by 'ऋक्पूः' Panini V iv 14.

19. वनिता—a woman who has excessive love for her husband *cf.* वनिता जनितात्यन्तानुरागायां च योषिति।—Amara. The queen went to receive the cow in the evening following the precept of the sage—'सायं प्रत्युद्व्रजेदपि'. Note the force of language in पपौ लोचनाभ्याम्॥

20. पृथिव्या ईश्वरः पार्थिवः ; 'तस्येश्वरः' इत्यञ्प्रत्ययः। क्षपयति चेष्टामिति क्षपा॥ The bright royal splendour of the king is compared to the brightness of the day, the pleasing beauty to the entertaining night and the reddish colour of the cow between the king and the queen to the rosy appearance of the twilight which comes betwixt the day and night

21. प्रगतो दक्षिणं प्रदक्षिणम् ;—a 'च्वि' Prep. tatpu. अप्रदक्षिणं प्रदक्षिणं कृत्वा प्रदक्षिणीकृत्य॥—a गतिसमास. As the word प्रदक्षिण belongs to the तिष्ठद्गु class, it cannot be com-

pounded with other words; hence the above compound is irregular. पयः अस्या अस्तीति पयस्विनी । न क्षतं येषां ते—अक्षताः ; अक्षतैः सह वर्तमानं साक्षतं; साक्षतं पात्रं हस्तयोः यस्याः सा—साक्षातपात्रहस्ता. श्टङ्गयोरन्तरं—the two expansive horns of the cow, curving inwards looked like an arched gateway.

22. वदति स्नेहसामर्थ्यम् इति वत्सः from वद्+स Un. III 62. वत्से उत्सुका-वत्सोत्सुका ; also वत्सेन उत्सुका by प्रसितोत्सुकाभ्यां तृतीया च ' P. II iii 44. पुरःफलानि—पुरः फलं येषां तानि ॥

23. दाराः—दारयन्ति पतिं भ्रातृभ्यः इति ; she who estranges her husband from his brothers; i.e., the wife. This word is masculine and always plural. एव can be construed with both पुनः and दोग्ध्रीम् as both make good sense. भुजाभ्याम् उच्छिन्नाः रिपवः येन सः- भुजो....रिपुः॥

24. बलि=पूजोपकरणम्. बलिश्च प्रदीपश्च बलिप्रदीपौ ; अन्तिके न्यस्तौ अन्तिकन्यस्तौ ; अन्तिकन्यस्तौ बलिप्रदीपौ यस्याः ताम्—अन्तिक........दीपाम् ॥ अन्वास्य Ind. Part of अनु+आस् II Conj. Atm. ' to sit after ' ; in this sense it governs the accusative ताम् ॥ गोप्ता *cf*. भुजोच्छिन्नरिपुः above. गृहिणी सहाया यस्य सः गृहिणीसहायः। उदतिष्ठत्-rose up ; परस्मै form in this sense. If it does not imply the sense of the action of rising, its form must be आत्मने by the rule उदोनूर्ध्वकर्मणि–P. I iii 24. The above form of the verb is significant, as it gives out the sense–' the king, who had already woke up, now *rose up* as soon as the cow woke up from slumber '; for, a person in waiting should necessarily wake up earlier than his master and be ready to serve him as soon as he wakes up.

25. समम्=सह. मह्यते (पूज्यते) इति महिष: [मह्+इष (तिपच्) I conj. paras.]= a crowned king ; महिषी—his queen coronated with him. महनीया कीर्तिः यस्य, तस्य—महनीयकीर्तेः। दीनानाम् उद्धरणं (deliverence), तस्मिन् उचितस्य—दीनोद्धरणोचितस्य. Note these characteristics of the king ;—१. भुजोच्छिन्नरिपुः (*sl.* 3) ; २. गोप्ता (*sl.* 24) ; ३. महनीयकीर्तिः. and ४. दीनोद्धरणोचितः (*sl.* 25).

26. अन्येद्युः—अन्यस्मिन् अहनि 'On the next day i.e.. the 22nd day ; an अव्यय. आत्मनः अनुचरः (अनुचरति इति) जिज्ञासमाना pres. part. of the desiderative of ज्ञा (i.e. जिज्ञास्. *cf.* ज्ञातुम् इच्छा जिज्ञासा). गङ्गायाः प्रपातस्य अन्ते (समीपे) विरूढानि (जातानि) शष्पाणि (बालतृणानि) यस्मिन् तत्—गङ्गा....... शष्पम् ;—this epithet is to show that the cow's going there into the cave was only a natural thing and hence the king felt no suspicion in his mind. गौरीगुरोः—गौर्याः गुरुः (father) तस्य, हिमालयस्य

27. दुःखेन प्रधृष्यते इति दुष्प्रधर्षा. Note the construction हिंस्रैः दुष्प्रधर्षा and not हिंस्राणां दु० । इति is here used in the sense of 'therefore'. सिंह is from हिंस् to kill ; the consonants are interchanged. *cf.* भवेद्वर्णागमात् हंसः, सिंहो वर्णविपर्ययात्। किल is used here to show that the lion's pouncing was only a feigned action (मायामात्र).

28. आर्तसाधोः—the king's character ; see sl 25 above. *cf.* आर्तत्राणाय वः शस्त्रं—*Sak. I.* गुहया निबद्धः गुहानिबद्धः ; गुहानिबद्धश्चासौ प्रतिशब्दश्च, तेन दीर्घः ॥ रश्मिषु आदाय इव—'as if seizing in a noose.' In the case of a cobra, for instance, when it is seized in a noose, not only does its attention get turned towards the person holding it

in the noose, but it also reacts with rage on him in the manner it can under the circumstance. The cry of the cow had a similar effect on the king whose attention was fixed elsewhere. न गच्छन्तीति नगाः ; नगानां or नगेषु इन्द्रः नगेन्द्रः, नगेन्द्रे सक्ता ताम्. Himalaya was consecrated with all formalities as the king of mountains. *cf.* Kum. I 17 and ब्रह्माण्डपुराण.

29. तस्थिवांसम्— Vedic form from स्था+क्वसु (वस्) This perf. part. is an irregular formation. See सिद्धान्तकौमुदी on P. III ii 107. *cf.* " तं तस्थिवांसं नगरोपकण्ठे-- इत्यादि छान्दसा अपि भाषायां भवन्ति "—मनोरमा ॥ धातुमय्यां–the suffix मयट् is added in the sense of 'being composed of' or 'possessing abundance of.' The लोध्र is the *Hopea Odorata*. द्रवति (ऊर्ध्वं गच्छति) इति द्रुः (a branch) ; द्रुमः सन्ति अस्य इति द्रुमः, a tree. सानुमान्—सानूनि अस्य सन्तीति ; the मतुप् is by P. V ii 84. The lion with the manes (केसरी) compares very well with the *lodhra* laden with flowers.

30. मृगाणां इन्द्रः ; मृगेन्द्र इव गन्तुं शीलम् अस्य— मृगेन्द्रगामी. शरण्यः—One who accords shelter to others ; शरणे साधुः. प्रसभेन (बलात्कारेण) उद्धृता अरयः येन सः—प्रसभोद्धृतारिः. जातः अभिषङ्गः (पराभवः) यस्य सः. निषङ्ग—नितरां सज्यन्ति अस्मिन् शराः इति.

31. वामेतरः—वामात् इतरः (दक्षिणः)। नखप्रभाभिः भूषितानि कंकपत्राणि यस्य तस्मिन्—नख....पत्रे ॥ कंक–a bird called heron ; its feathers were usually attached to the shafts to regulate their motion. सक्ताङ्गुलिः should be construed with सायकपुंखे ॥ चित्रे अर्पितः आरम्भः यस्य सः=चित्रार्पितारम्भः.

अवतस्थे—The root स्था is paras. But when it is preceded by सम्, अव, प्र or वि, it takes the Atm. terminations by the rule समवप्रविभ्यः स्थः P. I iii 23.

32. अभ्यर्णम्........P. P. P. of अभि+अर्द्=अभ्यर्ण and अभ्यर्दित. *cf.* सि० कौमुदी on P. VII ii 25; the word qualifies आगस्कृतम्. It may well be taken as an अव्यय with Mallinatha. आगः कृतवान् इति आगस्कृत्. भोगः (hood) अस्यास्तीति भोगी. मन्त्रौषधिभ्यां रुद्धवीर्यः—It is well-known that the cobra is brought to a helpless and harmless condition by spells and herbs.

33. आर्यैः गृह्यते इति आर्यगृह्यः; साधुरक्षाश्रितः. *cf.* कर्तव्यमाचरन्कार्यमकर्तव्यमनाचरन्। तिष्ठति प्रकृताचारे स तु आर्य इति स्मृतः॥ निगृहीता धेनुः येन सः—निगृहीतधेनुः. विस्माययन्—Pre. Par. of the causal of स्मि, (by भीस्म्योर्हेतुभये P. I iii 68.) The reading विस्मापयन् is to be established only after a good deal of straining. See com. on P. VI i 57. ऊरुः सत्वः यस्य सः ऊरुसत्वः, सिंह इव ऊरुसत्वः, तम्. "आर्यगृह्यत्वं सिंहसमानबलत्वं च संभाषणहेतुः."

34. अलं—*ind.* *cf.* 'अलं भूषणपर्याप्ति-शक्तिवारणवाचकम्'—अमर: To be construed with the *instru.* श्रमेण, which is करणे तृतीया. इतः—the तस् is सार्वविभक्तिक (used to convey the sense of any case), here locative. रंहः—*Venter.* शिलाभिः उच्चीयते इति शिलोच्चयः. मारुतस्य—see sl. 12 above. पालयतीति पालः; मह्याः पालः महीपालः; or महीं पालयतीति॥

35. [कैलास—a mountain in the regions to the north of the Himalayas, and formed of white crystal rocks. It is believed to be the site of Kubera's capital and the favourite resort of Siva. It is usually described as a silver mountain in the Puranas.

वृष:—Siva's white bull. अष्टमूर्ते:–The eight visible forms of Siva–"पृथिवी सलिलं तेजो वायुराकाशमेव च। सूर्याचन्द्रमसौ सोमयाजी चेत्यष्टमूर्तय:" किञ्चित् करोतीति किङ्कर:। निकुम्भ is the name of one of the *ganas* of Siva, and of Parvati's lion also. Which of these is the one mentioned here is not quite clear.

36. देवदारु –the *Pinus Deodara* and *Lingifolia* पुत्रीकृत:—न पुत्र: अपुत्र: ; अपुत्र: पुत्र: कृत:॥ see *sl.* 3 above. वृषभध्वज is Siva whose banner bears the emblem of the bull. Kings are usually distinguished by means of their banners bearing different marks. *cf.* गरुडध्वज, मीनकेतन, सर्पध्वज, कपिध्वज &c. हेम्न: कुंभ एव स्तन:, तस्मात् नि:सृतानां—हेम....तानाम्. रसं जानातीति रसज्ञ:। पयस्=milk, water. स्कन्द—*cf.* स्कन्नत्वात्स्कन्दतां प्राप्त:, गुहावासाद्गुहो मत:।

[Skanda, the war-god is the son of Siva. "Siva cast his seed into Agni (who had gone to the god in the form of a dove while he was enjoying Parvathi's company), who being unable to bear it cast it into the Ganges It was then transfered to the six Krttikas (when they went to bathe in the Ganges), each of whom therefore conceived and brought forth a son. But these six sons were afterwards mysteriously combined into one of extraordinary form with six heads and twelve hands and eyes."]

37. कण्डूयमान is the pre. part. of कण्डू 10th Conj. Atm. This part. is formed by adding मान in the case of the 1st, 4th, 6th & 10th conj. वने भव: वन्य: see *sl.* 8. सेनानी is the name of स्कन्द as he was appointed general of the divine forces against तारकासुर. आलीढ—licked from all sides, i.e., wounded; *cf.* अस्त्रज्वालावलीढ. Veni. III 7. न सुरा: असुरा:॥ सुरा: are those who had drunk सुरा (otherwise called अमृत).

38. तत् (कालः) प्रभृतः (आदिः) यस्मिन् कर्मणि तत् तदाप्रभृति। वनजाः द्विपाः वनद्विपाः—a compound of the शाकपार्थिवादि class. अङ्क (समीपं) आगताः (प्राप्ताः) सत्वाः (प्राणिनः) वृत्तिः यस्मिन् तत्—अङ्कागतसत्ववृत्ति; agrees with सिंहत्वम्. त्रासार्थं is a नित्यसमास, hence has no विग्रहवाक्य.

39. अलं=construe with तृप्त्यै. *cf.* दैत्येभ्यो हरिरलं. पारणा=the dinner at the end of a fast. *cf.* पारणं पावनं पुंसां सर्वपापप्रणाशनम्। उपवासाङ्गभूतं च फलदं शुद्धिकारणम्॥ सुरद्विट्=Rahu.

["When the nectar that was churned out of the ocean, was being served to the gods, Rahu disguised himself and attempted to drink it along with them. But he was detected by the Sun and the Moon who informed Vishnu of the fraud. Vishnu thereupon severed his head from the body; but as he had tasted a little quantity of nectar, the head became immortal, and is supposed to wreak its vengeance on the Sun and the Moon at the time of conjunction and opposition."—Apte.

"This sloka shows good knowledge of astronomy on the part of the poet. This will be obvious if we examine the simile. Here the lion constantly watching the Devadaru *without moving from his place,* is compared to सुरद्विट् i e , राहु, which we have seen is the name given to the *nodes* of the path of the moon. Hence the poet implies that Rahu is fixed, and *does not hunt after the moon* to devour her. Indeed this is evident from the epithets प्रदिष्टकाला and उपस्थिता. The cow had her time to become a meal of the lion ordained before-hand, and she appeared at the appointed hour, just as the moon has her time and appears before Rahu accordingly. There is a limited area (अङ्क) within which the animal must be, in order to be seized upon by the lion, just as there is a limit, on both sides near the node, within which the moon must be for the eclipse to be possible. This is the astronomical theory of eclipse (ग्रहण). The cow was copper-coloured [पल्लवरागताम्रा] and the moon also becomes copper-coloured after entering the penumbra, just before actual eclipse takes place."—Prof. Ray].

40. स त्वम्=एवमुपायशून्यः त्वम्. गुरोः दर्शित० The genitive is idiomatic. अशक्या रक्षा यस्य तत्—अशक्यरक्षं। क्षिणोति—5th conj. Paras. (also 1st & 9th conj.)

41. अधिकः राजा—अधिराजः (a प्रादिसमास); पुरुषाणाम् अधिराजः—पुरुषाधिराजः। राजन् is changed to राजः by the rule राजाहस्सखिभ्यष्टच्। प्रत्याहतम् अस्त्रम् यस्य सः॥ गिरि शेते इति गिरिशः this is a vedic form. It ought to be गिरिशयः by 'अधिकरणे शेतेः' P. III ii 15. But गिरिः (आश्रयत्वेन) अस्यास्ति इति गिरिशः।

42. स एव पूर्वः भङ्गः, तस्मिन्—तत्पूर्वभङ्गे. विगतं तथा (सत्यं) यस्मात्—वितथं (अनृतं) untrue ; hence 'fruitless'. जडीकृतः—a च्वि comp. त्र्यंबक=Siva (त्रीणि अंबकानि यस्य सः). मुमुक्षन्—pre. part of the desiderative of मुच्. वज्रं पाणौ यस्य सः वज्रपाणिः=इन्द्रः

[Allusion—Once upon a time the demons residing in their three cities of iron, silver and gold (called त्रिपुर) were harassing the gods who applied to Siva for deliverance. There upon Siva began to burn the three cities. Durga came there to witness it, with a child of extraordinary effulgence in her hands. Indra, jealous of the beauty of the child, raised his thunderbolt to strike, but strangely enough his hands became motionless and paralysed by the glance of the child. He was then informed by Brahma that the child was no other than Siva and that he had taken that form to please Durga There upon Indra propitiated that child and had his arm liberated from the paralysis.]

43. कामम्—*indecl.* वेद–III sing pres. of विद् II conj. Paras, (वेत्ति is another form). अभिधास्ये–I sing future of अभिधा. The use of the 3rd per. (वेद) with भवान् is by 'भवद्योगे न मध्यमः'.

44. मे मान्यः—for the genitive in मे *cf. sl.* 16. (सतां मतेन). स्थातुं शीलं येषां ते स्थावराः (by स्थेशभासपिसकसोवरच् P. III ii 175.; thus ईश्वर, भास्वर, पेश्वर, कस्वर). जङ्गम्यन्ते (वक्रं गच्छन्ति) इति जङ्गमाः। सर्ग....हेतुः—Here Siva (the destroyer) is identified with the creator (Brahma) and the preserver (Vishnu). आहितः अग्निः येन आहिताग्निः (& अग्न्याहितः also by वाहिताग्न्यादिषु P. II ii 37.)

45. स त्वं *cf. sl.* 40 above. मम इदं मदीयम्. शीर्यते इति शरीरम्; वर्तते अनया इति वृत्तिः। बालवत्सा—too young a calf to subsist without its mother.

[प्रसीद—'What the king means is this—Since the cow and he entered the cave together, it was left to the option of the lion to make his meal either upon the cow or on himself. In either case his act would be within the meaning of Siva's command. So he should be pleased to release the cow and seize him, instead.']

46. गिरिगह्वराणाम् *cf. sl.* 26. शकलानि कुर्वन्—more forcible than शकलीकुर्वन्. दश्यते अनया इति दंष्ट्रा। भूयः—*indc.* भूतानाम् ईश्वरः भूतेश्वरः, Siva; तस्य पार्श्ववर्ती, the lion. अर्थपतिम्—master of sense i.e., a speech full of sense *cf.* I 56.

47 आतपत्र—see *sl.* 13; a white silken umbrella can be held only by an emperor. वयः *Neut.* वयत इति fr. वी to go अल्पस्य हेतोः—षष्ठी हेतुप्रयोगे इति षष्ठी. The object अल्प, with ref. to which the word हेतु is actually used, is in the genitive by the above rule. In मे प्रतिभासि the genitive मे is idiomatic. *cf. sl* 44.

48 चेत्—on the other hand. *cf.* 'पक्षान्तरे चेद्यदि च'—Amara. पितेव &c.—The lion means to emphasise on the duty of the king, which is to protect his subjects, not so much to rescue the cow.

49. अपराधात् चण्डः तस्मात्—अपराधचण्डात्. गुरोः बिभेषि—the ablative गुरोः is by भीत्रार्थानां भयहेतुः. शक्यः अस्य मन्युः भवता विनेतुं is passive to stress on मन्यु. The active form is भवानस्य मन्युं विनेतुं शक्नुयात्. कृशयति (तनूकरोति) इति कृशानुः. कोटिशः the affix शस् is वीप्सायां (repetition) i.e. 'one crore at a time' 'or in crores.'

50. कल्याणपरम्पराणां भोक्तारम्। कर्मणि षष्ठी। ऊर्जो (बलम्) अस्यास्तीति ऊर्जस्वलम्। 'ज्योत्स्ना तमिस्रा—' इत्यादिना वलच्प्रत्ययान्तो निपातः. By this rule ऊर्जस् takes the वलच् suffix optionally; the other form is ऊर्जस्विन्. मह्याः तलम्, तस्य स्पर्शनम्; महीतलस्पर्शनं प्रमाणम् अस्य—महीतलस्पर्शनमात्रः; तेन भिन्नम्—मही.... भिन्नम्. राज्ञो भावः or राज्ञः कर्म राज्यम्.

51. विरते मृगेन्द्रे—Locative absolute (सति सप्तमी). प्रतिनिधिः स्वनः प्रतिस्वनः (a प्रादिसमास). अभाषत—(the root भाष takes two objects) has क्षितिपालं for its indirect object.

52. मनुष्याणां देवः (=राजा) मनुष्यदेवः Note the pun on देव,=a king; a god. तेन अध्यासितं (व्याक्रमणं), तेन कातरे अक्षिणी यस्यास्तथा—तदध्यासितकातराक्ष्या। किं वा वक्ष्यतीति भीत्या एवं स्थिता इत्यर्थः॥ सुतराम्—*inde*. दयालुः see *sl.* 3.

53. क्षतात् &c—*cf.* ब्राह्मणानां क्षतत्राणात् ततः क्षत्रिय उच्यते। (महाभारते); also स क्षत्रियस्त्राणसहः सतां यः (किरातार्जुनीये). किल='Such is the traditional meaning of the word' *cf.* किलशब्दस्तु वार्तायाम्।—(विश्वः). रूढः=योगरूढः (प्रसिद्धः). Words have three kinds of meanings. viz—१. यौगिक—etymological. २. रूढ-established by convention and ३. योगरूढ-etymological as well as conventional as पङ्कज. उपक्रोश ignominy. मलीमसाः—(मल एषां अस्तीति)=tarnished. Prose order—उदग्रः क्षत्रस्य शब्दः क्षतात् त्रायते

P. I iv 40. Where श्रु with प्रति or आ means promising, the person to whom something is promised after request gets the dative case ending. गां is the direct object and कार्त the indirect object of प्रतिश्रुत्य.

66. वत्सस्य—वत्सपीतस्य. होम एव अर्थः ; तस्य विधिः (अनुष्ठानम्) तस्य—होमार्थविधेः ॥ मातः vocative. ऊधसि भवम्—औधस्यम् (क्षीरम्) षष्ठांशम्— one sixth of the produce of the earth to which the king was entitled; see—'आददीताथ षड्भागं द्रुमांसमधुसर्पिषाम्। गन्धौषधिरसानां च पुष्पमूलफलस्य च ॥' &c — Manu. VII 130-132 ; *cf.* षष्ठांशवृत्तेरपि धर्म एषः । शाकु० V 4.

67. इत्थम्—(*inde*): thus; with such humility. क्षितीशेन—क्षियन्ति (निवसन्ति प्राणिनः) अस्यामिति क्षितिः ; तस्या ईशः, तेन । प्रीततरा—the cow is now *more* pleased. while in *sl*. 63, she tells the king that she is प्रीता कुक्षेः=गुहायाः सकाशात्. अश्रमेण=अनायासेन ॥

68. प्रसन्नश्चासौ इन्दुश्च ; प्रसन्नेन्दुः इव मुखं यस्य सः प्रसन्नेन्दुमुखः । The king's face shone like the clear moon as he was now happy over two things; viz. (i) the danger that had come upon the cow was not real and (2) the cow had bestowed on him a boon of his choice. गुरवे निवेद्य—the dative is idiomatic. प्रकृष्टः हर्षः, तस्य चिह्नानि, तैः अनुमितम्—प्रकृष्टचिह्नानुमितम्. प्रियायै—to his dear wife सुदक्षिणा ; the dative is as above. पुनरुक्तया—repeated ; agreeing with वाचा. 'कथितस्यैव कथनं पुनरुक्तिः। न चेह तदस्ति, किंतु चिह्नैः कथितप्रायत्वात् पुनरुक्तेव स्थिता इत्युत्प्रेक्षा ॥

69. नन्दिनी is the name of Vasishtha's cow. स्तने भवम् स्तन्यम् । न निन्दितः अनिन्दितः ; अनिन्दितः आत्मा (स्वभावः) यस्य सः । वत्सलः—[वत्से (पुत्रादिस्नेहपात्रे) अभिलाषोऽस्यास्तीति] the affix ल is

by वत्सांसाभ्यां कामबले P. VII 98 ; the मतुप् affix ल is added to वत्स and अंस in the sense of 'love for' and 'strength' respectively वत्सल—fond, affectionate ; but वत्सवान्=one who has a child. वत्सश्च हुतश्च वत्सहुतौ ; तयोः अवशेषम्—वत्सहुतावशेषम् ॥ मूर्तम् (past pass. part. of मूर्छ्)= incarnate. यशः पपौ (*cf.* VII 63)—drinking fame is a strange expression usually found in sanskrit works. शुभ्रं यशः—clear (white) fame. Fame and smile are usually described as white in colour.

70 उक्तम् अनतिक्रम्य—यथोक्तं (or उक्तस्य अनतिक्रमः यथोक्तं ; यथोक्तं अस्यास्तीति यथोक्तं ;) यथोक्तं च तत् व्रतं च—यथोक्तव्रतं ; तस्य पारणा ; तस्या अन्तः ; तस्मिन्—यथोक्तव्रतपारणान्ते । प्रस्थानकाले भवं प्रास्थानिकम् । ईयते (प्राप्यते) इत्ययनं ; स्वस्ति (कल्याणं) अयनं—स्वस्त्ययनं (=शुभावहम्) ॥ धीयते अस्यामिति धानी ; राज्ञः धानी—राजधानी. प्रस्थापयामास—causative in sense. वशी—Self-controlled ; but Vasishtha could have control even on others. The word वशी suggests here that he would have been happy to detain the king for some more days but that desire, probably, he suppressed.

71. हुतम् (from हु=to please)=propitiated. In हुताशम्, हुत is from हु=to offer. *cf.* वत्से इतः सद्यो हुतानग्नीन् प्रदक्षिणीकुरुष्व । शा० IV and *sl.* 21 above. सन्ति मङ्गलानि or सतां मङ्गलानि सन्मङ्गलानि तैः (अतिशयेन उदग्रः=) उदग्रतरः प्रभावः यस्य सः—सन्मङ्गलोदग्रतरप्रभावः ।

72. अभिरमते इत्यभिरामः ; श्रोत्रयोः अभिरामः ध्वनिः यस्य, तेन—श्रोत्राभिरामध्वनिना । अविद्यमानः उद्घातः अस्मिन् इति अनुद्घातः ; अत एव सुखयतीति....सुखः, तेन—अनुद्घातसुखेन । These two phrases go with रथेन and are to be construed with स्वेन मनोरथेन

also. उद्घात=1. jolting. 2. obstacle. सोढुं शीलम् अस्य-सहिष्णुः। मनसः रथः मनोरथः ; because the desire carries the mind from one object to another, like a car.

73. उत्सुकस्य भावः औत्सुक्यम्; आहितम् औत्सुक्यं येन तत्—आहितौत्सुक्यम्। प्रजा एव अर्थः ; प्रजार्थेन (संतानार्थेन) व्रतेन (नियमेन) कर्शितं (कृशीकृतम्) अङ्गं यस्य तम्—प्रजार्थव्रतकर्शिताङ्गम्। नेत्रे. पयः—see *sl.* 19 above. नवः उदयः यस्य तम्—नवोदयम्— newly risen ओषधीनां नाथं—lord of the herbs ; i.e., the moon ; as moon light is essential for the growth of the plants and herbs. प्रजार्थ० must be construed also with ओषधीनां नाथम् ; for, the moon is under the vow, as it were, of allowing his digits to be taken in by the gods during the कृष्णपक्ष for the benefit of the world and hence becomes emaciated.

74. पुरः (असुराणां पुरीः) दारयतीति पुरंदरः—Indra. It is only in the Rigvedic hymns that Indra is described as the destroyer of the cities of his enemies. उत् (ऊर्ध्वं गताः) पताकाः यस्य तत्—उत्पताकम्। अभिनन्द्यमानः—pr. pass. part. of अभि+नन्द्—to greet. भुजगेन्द्र—the lord of the serpents शेष, also called अनन्त and believed to be supporting the entire earth on his hood ; such is his strength ; hence the comparison. भूयः *ind.* once again.

75. सुरसरिदिव—see note on स्कन्द *sl.* 36. भूति=prosperity. नरपतिकुलभूत्यै—संततिलक्षणायै। लोकपालानाम् अनुभावैः। आपन्न—The queen simply *bore* the foetus but took no part in its development.

[In every sarga of a Mahakavya, something auspicious must be mentioned at the beginning, in the middle and at the end. In this canto, it opens with अथ which conveys the idea of auspiciousness; in the stanzas 35 and 22 there has been the mention of अष्टमूर्ति and प्रसादचिह्नानि resply; and in the last verse Atri and the Moon are mentioned. Atri is a great sage and one of the ten mind-born sons of Brahma, being born from his eye. These sons having died by the curse of Siva, Brahma performed a sacrifice, at the beginning of the present Vaivasvata-manvantara, and Atri was born from the flames of Agni. Anasuya was his wife in both lives...... As a sage he is one of the seven sages who were all sons of Brahma and represents in Astronomy one of the stars of the 'Great Bear' situated in the north.......... In the Puranas he is said to have produced the Moon from his eye, while he was practising austere penance, the moon being in consequence called अत्रिज, अत्रिनेत्रप्रसूत । *cf.* हरिवंशे—

"नेत्राभ्यां वारि सुस्राव दशधाद्योतयद्दिशः। तद्गर्भविधिना हृष्टा दिशो देव्यो दधुस्तदा॥ समेत्य धारयामासुर्न च ताः समशक्नुवन्। स ताभ्यः सहसैवाथ दिग्भ्यो गर्भः प्रभान्वितः। पपात भासयंल्लोकाञ्शीतांशुः सर्वभावनः"॥

Lokapalas are the deities presiding over the eight quarters. They are 1. Indra in the East; 2. Agni in the South-east; 3. Yama in the South; 4. Surya in the South-west; 5. Varuna in the West; 6. Vayu in the North-west; 7. Kubera in the North; and 8. Soma in the North-east.]

SUBHASHITAS & OTHER IMPORTANT LINES IN RAGHUVAMSA CANTO II

(The figures indicate the number of the Sloka in which the line occurs)

अल्पस्य हेतोः बहु हातुमिच्छन्
विचारमूढः प्रतिभासि मे ४७
अन्तर्गतं प्राणभृतां हि वेद सर्वं ४३
अवेहि मां कामदुघां प्रसन्नाम् ६३
आत्मन्यवज्ञां शिथिलीचकार ४१
आसीदन्तर्मदावस्थ इव द्विपेन्द्रः ७
ऊनं न सत्वेष्वधिको बबाधे १४
ऋद्धं हि राज्यं पदमैन्द्रमाहुः ५०
एकान्तविध्वंसिषु मद्विधानां पिण्डे-
ष्वनास्था खलु भौतिकेषु ५७
गुरोर्भवान्दर्शितशिष्यभक्तिः ४०
चित्रार्पितारम्भ इवावतस्थे ... ३१
छायेव तां भूपतिरन्वगच्छत् ६
जुगोप गोरूपधरामिवोर्वीम् ३
तद्विधानां प्रसादचिह्नानि
पुरःफलानि २२
दिनक्षपामध्यगतेव संध्या २०
न चान्यतस्तस्य शरीररक्षा ४
न पादपोन्मूलनशक्ति रंहः शिलो-
च्चये मूर्च्छति मारुतस्य ३४
नवोदयं नाथमिवौषधीनाम् ७३
न्याय्या मया मोचयितुं भवत्तः ५५
पुष्पवृष्टिः पपात (अवाङ्मुख०) ६०
भवेदलुप्तश्च मुनेः क्रियार्थः ५५
भूयः स भूमेर्धुरमाससञ्ज ७४
भोगीव मन्त्रौषधिरुद्धवीर्यः ३२
मयि नान्तकोपि प्रभुः प्रहर्तुम् ६२
मायां मयोद्भाव्य परीक्षितोऽसि ६२
यशःशरीरे भव मे दयालुः ५७
राज्येन किं तद्विपरीतवृत्तेः ५३
रुद्रौजसा तु प्रहृतं त्वयास्याम् ५४
वज्रं मुमुक्षन्निव वज्रपाणिः ४२
शक्योस्य मन्युर्भवता विनेतुम् ४९
शशंस वाचा पुनरुक्तयेव ६८
शस्त्रेण रक्ष्यं यदशक्यरक्षं न
तद्यशः शस्त्रभृतां क्षिणोति ४०
श्रद्धेव साक्षाद्विधिनोपपन्ना १६
श्रुतेरिवार्थं स्मृतिरन्वगच्छत् २
शुभ्रं यशो मूर्तमिवातितृष्णः पपौ ६९
षष्ठांशमुर्व्या इव रक्षितायाः ६६
स्ववीर्यगुप्ता हि मनोः प्रसूतिः ४
स्थातुं नियोक्तुर्न हि शक्यमग्रे
विनाश्य रक्ष्यं स्वयमक्षतेन ५६
सुरद्विपश्चान्द्रमसी सुधेव ३९
संबन्धमाभाषणपूर्वमाहुः ५८
हास्यं वचस्तद्यदहं विवक्षुः ४३

॥ श्रीः ॥

कुमारसंभवे महाकाव्ये

द्वितीयः सर्गः

तस्मिन्विप्रकृताः काले तारकेण दिवौकसः ।
तुरासाहं पुरोधाय धाम स्वायंभुवं ययुः ॥ १ ॥

तेषामाविरभूद्ब्रह्मा परिम्लानमुखश्रियाम् ।
सरसां सुप्तपद्मानां प्रातर्दीधितिमानिव ॥ २ ॥

अथ सर्वस्य धातारं ते सर्वे सर्वतोमुखम् ।
वागीशं वाग्भिरर्थ्याभिः प्रणिपत्योपतस्थिरे ॥ ३ ॥

"नमस्त्रिमूर्तये तुभ्यं प्राक्सृष्टेः केवलात्मने ।
गुणत्रयविभागाय पश्चाद्भेदमुपेयुषे ॥ ४ ॥

यदमोघमपामन्तरुप्तं बीजमज त्वया ।
अतश्चराचरं विश्वं प्रभवस्तस्य गीयसे ॥ ५ ॥

तिसृभिस्त्वमवस्थाभिर्महिमानमुदीरयन् ।
प्रलयस्थितिसर्गाणामेकः कारणतां गतः ॥ ६ ॥

स्त्रीपुंसावात्मभागौ[1] ते भिन्नमूर्तेः सिसृक्षया ।
प्रसूतिभाजः सर्गस्य तावेव पितरौ स्मृतौ ॥ ७ ॥

स्व[2]कालपरिमाणेन व्यस्तरात्रिंदिवस्य ते ।
यौ तु[3] स्वप्नावबोधौ तौ भूतानां प्रलयोदयौ ॥ ८ ॥

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१. ०भागौ. २. स्वकालपरिणामेन. ३. यौ स्वप्नबोधौ तावेव ; स्वप्नावबोधौ भूतानां तावेव……

जगद्योनिरयोनिस्त्वं जगदन्तो[1] निरन्तकः[2] ।
जगदादिरनादिस्त्वं जगदीशो[3] निरीश्वरः ॥ ९ ॥

आत्मानमात्मना वेत्सि सृजस्यात्मानमात्मना ।
आत्मना कृतिना च त्वमात्मन्येव प्रलीयसे ॥ १० ॥

द्रवः संघातकठिनः स्थूलः सूक्ष्मो लघुर्गुरुः[4] ।
व्यक्तो व्यक्तेतरश्चासि प्राकाम्यं ते विभूतिषु ॥ ११ ॥

उद्घातः[5] प्रणवो यासां न्यायैस्त्रिभिरुदीरणम् ।
कर्म यज्ञः फलं स्वर्गस्तासां त्वं प्रभवो गिराम् ॥ १२ ॥

त्वामामनन्ति प्रकृतिं पुरुषार्थप्रवर्तिनीम् ।
तद्दर्शिनमुदासीनं त्वामेव पुरुषं विदुः ॥ १३ ॥

त्वं पितॄणामपि पिता देवानामपि देवता ।
परतोऽपि परश्चासि विधाता वेधसामपि ॥ १४ ॥

त्वमेव हव्यं होता च भोज्यं भोक्ता च शाश्वतः ।
वेद्यं च[6] वेदिता चासि ध्याता ध्येयं च यत्परम् ॥ १५ ॥"

इति तेभ्यः स्तुतीः श्रुत्वा यथार्था हृदयंगमाः ।
प्रसादाभिमुखो वेधाः[7] प्रत्युवाच दिवौकसः ॥ १६ ॥

पुराणस्य कवेस्तस्य चतुर्मुखसमीरिता ।
प्रवृत्तिरासीच्छब्दानां चरितार्था चतुष्टयी ॥ १७ ॥

"स्वागतं स्वानधीकारान्प्रभावैरवलम्ब्य वः ।
युगपद्युगबाहुभ्यः प्राप्तेभ्यः प्राज्यविक्रमाः ॥ १८ ॥

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१. ०अनन्तो जगदन्तकः. २. ०प्यनन्तकः. ३. जगदीशोप्यनीश्वरः. ४. गुरुर्लघुः. ५. उद्गीथः. ६. वेद्यश्च. ७. ब्रह्मा.

किमिदं[1] द्युतिमात्मीयां न बिभ्रति यथा पुरा ।
हिमक्लिष्टप्रकाशानि[2] ज्योतींषीव मुखानि वः ॥ १९ ॥
प्रशमादर्चिषामेतदनुद्गीर्ण[3]सुरायुधम् ।
वृत्रस्य हन्तुः कुलिशं कुण्ठिताश्रीव[4] लक्ष्यते ॥ २० ॥
किं चायमरि[5]दुर्वारः पाणौ पाशः प्रचेतसः ।
मन्त्रेण हतवीर्यस्य फणिनो दैन्यमाश्रितः ॥ २१ ॥
कुबेरस्य मनःशल्यं शंसतीव पराभवम् ।
अपविद्धगदो बाहुर्भग्नशाख इव द्रुमः ॥ २२ ॥
यमोऽपि विलिखन्भूमिं दण्डेनास्तमितत्विषा ।
कुरुतेऽस्मिन्नमोघेऽपि निर्वाणालातलाघवम् ॥ २३ ॥
अमी च कथमादित्याः प्रतापक्षतिशीतलाः ।
चित्रन्यस्ता इव गताः[6] प्रकामालोकनीयताम् ॥ २४ ॥
पर्याकुलत्वान्मरुतां वेगभङ्गोऽनुमीयते ।
अम्भसामोघसंरोधः प्रतीपगमनादिव ॥ २५ ॥
आवर्जितजटामौलिविलम्बिशशिकोटयः ।
रुद्राणामपि मूर्धानः क्षतहुंकारशंसिनः[7] ॥ २६ ॥
लब्धप्रतिष्ठाः प्रथमं यूयं किं बलवत्तरैः[8] ।
अपवादैरिवोत्सर्गाः कृतव्यावृत्तयः परैः ॥ २७ ॥
तद् ब्रूत वत्साः किमितः प्रार्थयध्वं[9] समागताः ।
मयि सृष्टिर्हि लोकानां[10] रक्षा युष्मास्ववस्थिता ॥२८॥ ”

१. किमिति. २. ०प्रभावानि. ३. अनुद्गूर्ण. ४. कुण्ठितश्री. ५. अपि. ६. इवायाताः. ७. ०कदाशिनः ; दर्शनम्. ८. न खलु स्थ बलोत्तरैः ९. ०यध्वे. १०. भूतानां ।

जयाशा यत्र चास्माकं प्रतिघातोत्थितार्चिषा ।
हरिचक्रेण तेनास्य कण्ठे निष्कमिवार्पितम् ॥ ४९ ॥

तदीयास्तोयदेष्वद्य पुष्करावर्तकादिषु ।
अभ्यस्यन्ति तटाघातं निर्जितैरावता गजाः ॥ ५० ॥

तदिच्छामो विभो स्रष्टुं सेनान्यं तस्य शान्तये ।
कर्मबन्धच्छिदं धर्मं भवस्येव मुमुक्षवः ॥ ५१ ॥

गोप्तारं सुरसैन्यानां यं पुरस्कृत्य गोत्रभित् ।
प्रत्यानेष्यति शत्रुभ्यो बन्दीमिव जयश्रियम् ॥ ५२ ॥"

वचस्यवसिते तस्मिन्ससर्ज गिरमात्मभूः ।
गर्जितानन्तरां वृष्टिं सौभाग्येन जिगाय सा ॥ ५३ ॥

"संपत्स्यते वः कामोऽयं कालः कश्चित्प्रतीक्ष्यताम् ।
न त्वस्य सिद्धौ यास्यामि सर्गव्यापारमात्मना ॥ ५४ ॥

इतः स दैत्यः प्राप्तश्रीर्नेत एवार्हति क्षयम् ।
विषवृक्षोऽपि संवर्ध्य स्वयं छेत्तुमसांप्रतम् ॥ ५५ ॥

वृतं तेनेदमेव प्राङ्मया चास्मै प्रतिश्रुतम् ।
वरेण शमितं लोकानलं दग्धुं हि तत्तपः ॥ ५६ ॥

संयुगे सांयुगीनं तमुद्यन्तं प्रसहेत कः ।
अंशादृते निषिक्तस्य नीललोहितरेतसः ॥ ५७ ॥

स हि देवः परं ज्योतिस्तमःपारे व्यवस्थितम् ।
परिच्छिन्नप्रभावर्द्धिर्न मया न च विष्णुना ॥ ५८ ॥

१. निष्क इवार्पितः २. तटाघातान् ३. सृष्टं ४. वचस्युपरतं ५. तस्य म० ६. सिद्ध्यै ७. वृतस्तेनेदमेवाहम्. ८. आशु. ९. वरेणाशमितम्. १०. उद्यां. ११. प्रतिष्ठितम्.

उमारूपेण ते यूयं संयमस्तिमितं मनः ।
शंभोर्यतध्वमाक्रष्टुमयस्कान्तेन लोहवत् ॥ ५९ ॥

उभे एव क्षमे वोढु[1]मुभयोर्बीजमाहितम् ।
सा वा शंभोस्तदीया वा मूर्तिर्जलमयी मम ॥ ६० ॥

तस्यात्मा शितिकण्ठस्य सैना[2]पत्यमुपेत्य वः ।
मोक्ष्यते सुरबन्दीनां वे[3]णीर्वीर्यविभूतिभिः ॥ ६१ ॥"

इति व्याहृत्य विबुधान्विश्वयोनिस्तिरोदधे ।
मनस्याहितकर्तव्यास्तेऽपि देवा[4] दिवं ययुः ॥ ६२ ॥

तत्र निश्चित्य कंदर्पमगमत्पाकशासनः ।
मनसा[5]कार्यसंसिद्धौ त्वराद्विगुणरंहसा ॥ ६६ ॥

अथ स[6] ललितयोषिद्भ्रूलताचारुशृ[7]ङ्गं
रतिवलयपदाङ्के चापमासज्य कण्ठे ।
सहचरमधुहस्तन्यस्तचूताङ्कुरास्त्रः
शतमखमुपतस्थे प्राञ्जलिः पुष्पधन्वा[8] ॥ ६४ ॥

इति महाकवि श्री कालिदासकृतौ
कुमारसंभवे महाकाव्ये ब्रह्मसाक्षात्कारो नाम
द्वितीयः सर्गः

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१. सोढुम् । २. सेनापत्यम् । ३. वेणीबन्धानदूषितान् । ४. प्रति ।
५. मनसः संसिद्धित्वरा० ; कार्यसंसिद्ध्यै । ६. सुललित० । ७. ०शार्ङ्गम् । ८. पुष्पकेतुः ।

KUMARASAMBHAVA—CANTO II

English Translation

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1. At that time, the dwellers of heaven, being oppressed by Taraka, went to the residence of Brahma, having Indra at their head.

2. Brahma manifested himself to them, the beauty of whose faces had faded ; just like the sun in the morning, (appearing) over the lakes whose lotuses are closed.

3. Then having bowed to him, all of them adored with significant words, the creator of all, who was the master of speech and who had faces on all sides.

4. " Salutation to you, with three forms, (existing as) the *simple spirit* before creation, (but) afterwards betaking a division for the distinction of the three qualities.

5. " Oh unborn God, the animate and inanimate universe is from that seed, not to be fruitless, sown by you in the midst of the waters ; hence you are glorified as its origin.

6 " Manifesting your greatness by the three states, you alone have held the cause-ship of destruction, conservation and creation.

7. " Male and female are but parts of you (who are) of a divided form with the desire to create ; these two alone obtaining production, are considered the parents of creation.

8. " The sleeping and waking of you, whose night and day are divided by the measure of your own time, are but the destruction and creation of (all) creatures.

9. " You are the cause of the world, (yet) yourself without a cause ; you are the end of the world, yourself

without an end; you are the beginning of the world, yourself without a beginning; (and) you are the lord of the world, yourself without a lord.

10. "You know yourself by your own self; you create yourself by your own self; and you submerge only in your self by your own act.

11. "You are liquid, solid-hard, gross, subtle, light, heavy, manifested and unmanifested; the 'Free will' amongst your super-human faculties is such.

12. "You are the cause (author) of those words whose first syllable is (ओम्) Om, whose pronunciation is by three accents, whose ordinance is sacrifice and whose (ritualistic) fruit is heaven.

13 "(The wise) call you *Prakriti* (Nature) active for the purposes of the *Purusha* (Soul); they know yourself also as the *Purusha*, the indifferent looker-on of Prakriti.

14. "You are the father even of the manes, god even of the gods, superior even of the superiors and the creator even of the first originators.

15 "Yourself who are eternal, are the sacrificial offering and also the sacrificer; the object enjoyed and the enjoyer; you are the object to be known and also the knower; the meditator and also the supreme object of meditation."

16. Having heard from them these laudations which were significant and reaching the heart, the Creator being inclined to grace, replied to the gods.

17. The four-fold utterance of sounds uttered by the four mouths of that primeval poet was successful.

18. "Welcome to you, O great powers! who have long arms and who, having held your offices with efficacy, have arrived here simultaneously.

19 "Why is this? your faces do not possess as before their (natural) brightness, like the luminaries whose shining is bedimmed by frost.

20. By the extinction of the flame, this thunderbolt of the slayer of Vritra, not emitting the rainbow, appears blunted at the edges, as it were.

21. More over, this noose irresistible by enemies in the hands of Varuna, has taken the helpless plight of the cobra whose power is put down by incantation.

22 Kubera's arm, which bereft of its club is like a tree with branches lopped off, declares, as it were, his defeat, like a spear piercing into his mind.

23. Even Yama, scraching the earth with his staff whose lustre has disappeared, is imparting the powerlessness of an extinguished fire-brand to it (once) unfailing.

24. How is it? These Adity as too, cold by the destruction of their severe heat, have come to the state of being gazed upon freely as if they were painted in a picture.

25. The stoppage of the force of the winds is inferred from their state of revolving instability, just as the stoppage of the stream of waters is inferred from the reverse current.

26. The heads of the Rudra's too, having the lunar digits pendent on the down-cast crest of clotted hairs, are declaring the loss of "*hunkaras*" (i.e., war-cries).

27. Have you, who had first gained position, been made to give way by stronger enemies just as the general

rules which first gain application are made to submit to more authoritative exceptional ones.

28. "So tell me, my sons; having come in a body, what is it that you so earnestly ask for from me? for, the creation of the worlds rests with me and their protection rests with you."

29. Then Indra with his thousand eyes beautiful like the lotus shaken by the gentle breeze, prompted Bribaspati (to give a reply).

30. He, the lord of speech, who was the binocular eye of Indra surpassing (his) thousand eyes, said this, with joined palms, to the lotus-seated god Brahma.

31. "O lord, what you say is true; our position has been overturned by enemies. How could you, with yourself inhering in every one, not know it, my lord?

32 "Grown haughty with the boon obtained from you, the great *asura* named Taraka has turned up like a comet for the oppression of the worlds.

33. "In his city, the sun spreads only so much of heat, by which minimum the opening of the lotuses in the ponds is accomplished.

34. "The moon always waits on him with all his digits. He does not take away only that single digit which has become Hara's crest jewel.

35. "The wind, desisting from moving in his garden out of fear of wafting off (lit. thieving) any flowers, does not blow more than the air that passes from a palm-leaf fan by his side.

36. "The six seasons, having given up attending by turns, serve him (all together) on a par with gardeners, absorbed in bringing forth flowers.

37. "The ocean (lit. lord of rivers) watches with great difficulty, the jewels fit for presentation (to him), under his waters until (their) maturity.

38. "The serpents led by Vasuki serve him at night having gained the state of steady and bright lamps.

39. "Even Indra, looking for favours done by him, propitiates him with the ornaments got from the all-yielding tree and sent frequently through messengers.

40. "Although served in this manner, he oppresses the three worlds. The wicked can be restrained only by injuries in return and not by good acts.

41. "The trees of the Nandana garden, with their tender leaves unplucked out of kindness even by the hands of celestial damsels are made by him experiencers of cutting and falling.

42. "Lying asleep he is fanned by *chamaras* passing wind (gently) like breath and showering particles of tears of the captive celestial damsels.

43. "Hills for amusement have been formed by him in his mansions having torn asunder the peaks of the Meru mountain trodden by the hoofs of sun's horses.

44. "The waters sullied by the elephants of the quarters is what remains of the heavenly Ganges. His tanks are the repositories of the golden lotuses, now.

45. "The pleasure of beholding the worlds is not experienced by the heaven-dwellers, the path of their aerial vehicles being left unused through fear of his incursion.

46. "Even as we are looking on helplessly, that deluder snatches away from (our) mouth, namely fire, the offerings poured at the sacrifices performed by the sacrificers.

47. " And that gem of a horse, the excellent Ucchaisravas of Indra, has been taken away by him, as if that were the long-earned fame of Indra in bodily form.

48. " All our devices against that cruel fellow have been baffled in their effects, like powerful medicines against a malignant congestive fever.

49. " By that *discus* of Vishnu, on which rested our hope of victory and whose lustre rose by the reaction of the stroke, a gold ornament was hung as it were to his neck.

50. " His elephants, by which the Airavata has been defeated, now practise butting against the clouds such as *Pushkaravartaka*.

51. Therefore, O lord! we wish to create a general for his destruction, just as persons seeking emancipation desire righteousness which cuts off the bondage of deeds for the cessation of worldly life.

52. " Having placed which defender in front, Indra, the cleaver of mountains shall bring back from the enemies the goddess of victory, as if she were a captive."

53. When that speech terminated, the self-born (Brahma) delivered a speech ; it excelled by its sweetness the rain which succeeds thunder.

54. " This your desire shall be accomplished ; please wait for some time. But, in the matter of its fulfilment, I shall not personally take up the business of (his) creation.

55. " That demon who has obtained fortune from me ought not to have destruction from my own self. Even a poison tree should not be cut down by one's own self, after having tended it.

56. " This very thing was asked by him formerly and was also promised to him by me; for, his penance which was quite able to consume the worlds was stopped (only) by (that) boon.

57. "Who can withstand that warlike person engaged in war, except a portion of the impregnated virile semen of Siva?

58. "That god is the supreme luminary residing at the other extremity of darkness (i. e. beyond *tamas*). The greatness of his power is not comprehensible either by me or by Vishnu.

59. "You (seeking a remedy) therefore attempt to attract Siva's mind absorbed in meditation, by the beauty of Uma, as (you would to attract) iron by a magnet.

60. "Only two are able to bear the instilled seed of the two; (i. e) she (can bear) that of Siva and his watery form mine.

61. "The spirit of that (blue-necked) Siva having obtained your general-ship, will loosen the (single) braid of hair of the captive goddesses by the display of his abundant valour."

62. Having addressed the gods thus, Brahma, the cause of the universe, disappeared. The gods too, bearing in their mind what they had to do, went to heaven.

63. Indra, the chastiser of Paka, deciding Cupid (as fit) for it, remembered him with a mind the swiftness of which was doubled by his haste for the accomplishment of the object.

64. Thereupon, that flower-bowed Cupid,—having attached the bow whose ends were as lovely as the eye-brows of fair women, to his neck marked by the impressions of Rati's bracelets, and having his weapon of mango-blossoms deposited in the hands of his comrade, the Spring,—attended on the hundred-sacrificer Indra, with joined palms.

KUMARASAMBHAVA CANTO II—NOTES

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1. Prose order—तस्मिन् काले तारकेण विप्रकृता दिवौकसः तुरासाहं पुरोधाय स्वायंभुवं धाम ययुः ॥ दिवौकसः—दिवं (or द्यौः) ओकः= स्थानं) येषां ते। तुराषाट् (Indra)=तुरं (त्वरितं) साहयति (अभिभवति), तं—तुरासाहम् or तुराषाहम्। स्वयंभुवः इदम्—स्वायंभुवम्. The rule ओर्गुणः P. VI iv 116 ordians the substitution of a *guna* to ऊ; but the maxim संज्ञापूर्वको विधिरनित्यः (=The rule laid down by a definition is not invariably applicable) prevents the substitution of ओ (*guna*—a संज्ञा) for ऊ (of स्वयंभू). धाम(*Neut.*)—abode.

[**Taraka**—(see 'Skanda'—*Raghu* II 36.) He was the son of Vajranga and Vajrangi. He propitiated the god Brahmadeva by means of his penance on the Pariyatra mountain, and asked as a boon that he should not be killed by any one except a child seven days old. On the strength of this boon he began to oppress the gods who were obliged to go to Brahma and ask his assistance in the destruction of the demon. (This is the subject matter of Kumarasambhava Canto II.) But they were told that the offspring of Siva could alone vanquish him. Afterwards Kartikeya was born, and he slew the demon on the seventh day of his birth. Apte.]

2. आविरभूत्—आविस् as an उपसर्ग necessarily precedes the root connected with it; and as a निपात stands apart as a distinct word. परिम्लाना (परिक्षीणा) मुखश्रीः (मुखकान्तिः) येषां तेषां—परिम्लानमुखश्रियाम्; corresponds to सुप्तपद्मानाम्. दीधितयः (rays) सन्ति अस्य—दीधितिमान्. 'सूर्योपमानेन तेषां ग्लानिहरत्वं सूचितम्'।

3. धातारं=ब्रह्माणं, the creator. सर्वतोमुखम्—Brahma had four faces, each facing one main direction. He is said to have had five faces (heads) originally and that Siva cut off one of them. Siva got rid of that sin (ब्रह्महत्या) only when he received the Ganges (i. e. the पादोदक of विष्णु) on his head. वागीशं—वाचाम् ईशम्, lord of speech, Brahma. अर्थात् अनपेताभिः—अर्थ्याभिः (=अर्थयुक्ताभिः). प्रणिपत्य—Indeclinable past. part. of प्र+नि+पत् उपतस्थिरे—III plu. of उप+स्था (Atm.) in the perf.; waited upon.

4. Prose order—(हे भगवन्) सृष्टेः प्राक् केवलात्मने पश्चात् भेदमुपेयुषे गुणत्रयविभागाय त्रिमूर्तये तुभ्यं नमः ॥ त्रिमूर्ति—The supreme deity (परमात्मन्) is the only reality and is eternal &c. He manifests himself in the three forms of ब्रह्म, विष्णु and शिव i.e. the Creator, Protector and Destroyer, embodying the three qualities रजस्, सत्व and तमस्, i.e. activity, goodness and darkness respectively. Hence He is त्रिगुणात्मन्. केवलात्मन् is the simple Brahman (परमात्मन) without the association of any form or attributes. पश्चात् afterwards i. e. सृष्टेः पश्चात्. भेद—the three different forms : *cf.* ब्रह्मणे सृजते विश्वं स्थितौ पालयते नमः। रुद्ररूपाय कल्पान्ते नमस्तुभ्यं त्रिमूर्तये ॥ उपेयुषे is the dative sing. of उप+इ॑यिवान् perfect part. of उप+इ. Note—the creator ब्रह्म is throughout identified with the supreme god.

5. Prose Order—हे अज, यत् अमोघं बीजं त्वया अप्सु अन्तः उप्तम्, अतः चराचरं विश्वं ; (त्वं च) तस्य प्रभवः गीयसे ॥ अज—unborn (as He is eternal). उप्तं past part. of वप्. चर—moveable,

अचर–immoveable ; hence चराचरं विश्वं—animate and inanimate universe. गीयसे (passive)—you are glorified. When God willed to create, he first created the primordeal waters. *cf.*—हिरण्यगर्भो भगवान् सिसृक्षुर्विविधाः प्रजाः। अप एव ससर्जादौ तासु वीर्यमवासृजत्॥ तदभवद्धैममण्डं सहस्रांशुसमप्रभम्। तस्मादण्डात्समुत्पन्नं जगत् स्थावरजङ्गमम्॥

6. तिसृभिः—by three states viz. सत्व, रजस् and तमस्. उदीरयन्—pres. part. of उत्+ईर्—pre-eminently manifesting. एकः—Thou alone.

7. Prose order–सिसृक्षया भिन्नमूर्तेः ते आत्मभागौ स्त्रीपुंसौ ; तौ एव प्रसूतिभाजः सर्गस्य पितरौ स्मृतौ॥ स्त्री च पुमान् च—स्त्रीपुंसौ. *cf.* द्विधाकृत्वात्मनो देहमर्धेन पुरुषोऽभवत्। अर्धेन नारी तस्यां तु विराजमसृजत्प्रभुः॥ —Manu I 30. This विराट् (=प्रपञ्चरूपपुरुष) gave birth to Manu who created this world. भिन्नमूर्तेः=द्विधाकृतविग्रहस्य. स्रष्टुम् इच्छा—सिसृक्षा, तया—सिसृक्षया—with the desire of creating. प्रसूतिम् (उत्पत्तिं) भजते इति प्रसूतिभाक्, तस्य. सृज्यते इति सर्गः, तस्य। माता च पिता च gives 3 forms—मातरौ, मातापितरौ and पितरौ. स्मृतौ—are remembered ; i.e. are recorded in the *Smrithis*.

8. स्वकालस्य परिमाणेन—*cf.* चतुर्युगसहस्राणि ब्रह्मणो दिनमुच्यते॥ रात्रौ च दिवा च रात्रिंदिवम् ; the अ ending of the comp. is by "अचतुर .... नक्तंदिवरात्रिंदिवाहर्दिव .... गोष्ठश्वाः" P. V iv 77. व्यस्तं (=विभक्त) रात्रिंदिवं यस्य तस्य—व्यस्तरात्रिंदिवस्य। रात्रिंदिव should be used only in the locative sense ; but it is used here in the nominative. Mallinatha defends this use by two instances दोषामन्यमहः & दिवामन्या रात्रिः where the Bhashyakara himself uses दोषा & दिवा in the द्वितीया ; so the components रात्रि & दिवा

of रात्रिंदिव can very well take the प्रातिपदिकार्थ and hence the प्रथमा। स्वप्नावबोधौ (स्वप्न=sleeping,=निद्राजागरौ। भूताना=प्राणिनाम्। प्रलयोदयौ=नाशोत्पत्ती or संहारसृष्टी॥ *cf.* यदा स देवो जागर्ति तदैवा चेष्टते जगत्। यदा स्वपिति शान्तात्मा तदा सर्वं प्रलीयते॥

9. The world is created and destroyed by God; but God is neither created nor destroyed. योनि:=कारणम्; the material cause. जगतः अन्तः (=संहर्ता)—जगदन्तः। निरन्तकः—अन्तरहितः नित्यत्वात्। जगताम् ईशः (=नियन्ता)—जगदीशः। निरीश्वरः=अनियम्यः। *cf.* यतो वा इमानि भूतानि जायन्ते, येन जातानि जीवन्ति, यत्प्रविशन्ति अभिसंविशन्ति &c.

10. There can be nothing beyond God who is the sole material and efficient cause cf the universe. So the only person who can know God is God Himself; hence आत्मना आत्मानं वेत्सि, He has to create Himself out of Himself, because he is the ulterior cause of all and there can be no generating cause for himself. *cf.* प्रकृतिं स्वामधिष्ठाय संभवाम्यात्ममायया। भ० गी० IV 6. Hence आत्मना आत्मानं सृजसि। कृतिना=कर्मणा। The destruction of the created world depends upon God's will. He disappears by himself, withdrawing his creation into himself. कृतिन आत्मना आत्मनि (ब्रह्मणि) प्रलीयसे। तव नाशको नान्योऽस्ति त्वत्तः। "न हि ते प्रपञ्चस्येव ज्ञानोत्पत्तिलयेषु परापेक्षा इति फलितार्थः"।

11. संघातेन (=निबिडसंयोगेन) कठिनः—संघातकठिनः. संघात is close adhesion of atoms. सूक्ष्मः—अतीन्द्रियः परमाण्वादिवत् व्यक्तः—कार्यरूपः। व्यक्तेतरः—कारणरूपः। प्रकामस्य (of *free will*) भावः—प्राकाम्यम्। This is one of the eight Siddhis; *cf.* अणिमा महिमा चैव गरिमा लघिमा तथा। प्राप्तिः प्राकाम्यमीशित्वं वशित्वं चाष्टसिद्धयः॥

These are the superhuman faculties (विभूतयः). This verse is not found in the T. S. S. edition.

12. उद्घात =उपक्रमः, the first syllable. Every hymn of the Vedas should be recited after uttering the syllable ओम्. *cf.* ब्रह्मणः प्रणवं कुर्यादादावन्ते च सर्वदा । स्रवत्यनोंकृतं पूर्वं पुरस्ताच्च विशीर्यति ॥ This single syllable is said to form the quintessence of all the Vedas. The syllable ओम् is called 'प्रणव' (fr. प्र+नु to praise). For the meaning of it *cf.* अकारो विष्णुरुद्दिष्टः उकारस्तु महेश्वरः । मकारेणोच्यते ब्रह्मा प्रणवस्तु त्रयो मताः । and 'अकारार्थो विष्णुर्जगदुदयरक्षाप्रलयकृत् मकारार्थो जीवस्तदुपकरणं वैष्णवमिदम् । उकारोऽनन्यार्हं नियमयति सम्बन्धमनयोः त्रयीसारस्त्यात्मा प्रणव इममर्थं समदिशत्'॥ नीयन्त एभिरर्थविशेषा इति न्यायाः, स्वराः ; the three Vedic accents viz. उदात्त, अनुदात्त and स्वरित । For a correct understanding of the vedic passages, it is necessary to know the accent of the several words. *cf.* मन्त्रो हीनः स्वरतो वर्णतो वा मिथ्याप्रयुक्तो न तमर्थमाह । स वाग्वज्रो यजमानं हिनस्ति यथेन्द्रशत्रुः स्वरतोऽपराधात् ॥ उदीरणम्= utterance. यासां कर्म (प्रतिपाद्यम्) ज्योतिष्टोमादिः ; कर्मद्वारा फलं स्वर्गः ; त्वं तासां गिराम् (वेदानां) प्रभवः (कारणम्) । The पूर्वमीमांसकाः hold that कर्म (sacrifice) is the means of securing स्वर्ग.

13. The outstanding doctrine of the Sankhyas is that प्रकृति or *nature* is the first cause of the universe; She engages herself in the act of creation for purposes of the पुरुष or *spirit* (i.e. soul). *cf.* सांख्यकारिका—पुरुषविमोक्षनिमित्तं तथा प्रवृत्तिः प्रधानस्य । according to them the spirit is only a साक्षी and does not actively take part in anything *cf.* प्रकृतिः कर्त्री पुरुषस्तु

पुष्करपलाशवन्निर्लिप्तः । This doctrine is here reconciled with that of the Vedantin by identifying both प्रकृति and पुरुष with God. आमनन्ति is from आ+म्ना (मन्) to lay down with authority. पुरुषस्य अर्थः भोगापवर्गरूपः ; तदर्थं प्रवर्तते इति भोगापवर्गप्रवर्तिनी । *cf.*—रङ्गस्य दर्शयित्वा निवर्तते नर्तकी यथा नृत्तम् । पुरुषस्य तथात्मानं प्रकाश्य विनिवर्तते प्रकृतिः ॥ Hence the पुरुष is तद्दर्शी. He is an उदासीन taking no part in any act

14. पितृणाम्—The manes (pitrs) are the deified ancestors of human beings. परतोपि परः—superior even of the superiors. *cf.*—इन्द्रियेभ्यः परा ह्यर्था अर्थेभ्यश्च परं मनः । मनसश्च परा बुद्धिर्बुद्धिरात्मा महान्परः । महतः परमव्यक्तमव्यक्तात्पुरुषः परः । पुरुषान्न परं किंचित्सा काष्ठा सा परा गतिः ॥ वेधसां—of the first originators, i.e. the ten प्रजापतिs, viz. मरीचिः, अत्रिः, अङ्गिराः, पुलस्त्यः, पुलहः, क्रतुः, प्रचेताः, वसिष्ठः, भृगुः & नारदः ॥ विधाता=स्रष्टा.

15. शाश्वतः त्वमेव हव्यम्, होता च ; *cf.* ब्रह्मार्पणं ब्रह्महविः ब्रह्माग्नौ ब्रह्मणा हुतम् । ब्रह्मैव तेन गन्तव्यं ब्रह्मकर्मसमाधिना—भ० गीता IV 24. God permeates everything and hence there can be nothing but He who is eternal. शश्वत् सिद्धः शाश्वतः । हूयते इति हव्यम् । जुहोति इति होता । भोज्यम्—अभ्यवहार्यमन्नम् । वेद्यं साक्षात्कार्यं वस्तु । वेदिता साक्षात्कर्ता । ध्यातुं योग्यम् ध्येयम् । ध्यानञ्च ' साक्षात्कारसाधनभूतप्रत्ययविशेषप्रवाहः ' ॥ *cf.*—हव्यहोतृस्वरूपेण भोज्यभोक्तृस्वरूपतः । सर्वेषां यजनादेव भवान् सर्वफलप्रदः । वेद्यवेतृस्वरूपेण ध्येयध्यातृस्वरूपतः ॥ S. P

16. अर्थमनतिक्रम्य वर्तन्ते इति or यथा अर्थः यासां—यथार्थाः significant, सत्याः । हृदयं गच्छन्तीति हृदयंगमाः (=मनोहराः) ; here गम् takes the affix अ by the vartika गमेः सुप्युपसंख्यानम् P. III ii 38 ; the nasal on हृदयं is by अरुर्द्विषदजन्तस्य मुम् P. VI iii 67, i. e. in a compound, the nasal is

added to अरुष् , द्विषत् and bases ending in अ when the latter member ends with a 'खित्'. प्रसादस्य or प्रसादेन अभिमुखः—प्रसादाभिमुखः। दिवं ओकः (abode) येषां ते—दिवौकसः, dwellers cf heaven, i. e. gods ; *obj.*

17. पुरा नवः—पुराणः (पुरातनः)। चतुर्भिः मुखैः समीरिता—चतुर्मुखसमीरिता। शब्दानां चतुष्टयी प्रवृत्तिः—fourfold utterance of words. चत्वारः अवयवाः यस्याः सा—चतुष्टयी. The four अवयवाs are १. वैखरी—articulate speech, २. मध्यमा—articulate speech which is audible, ३. पश्यन्ती—speech which conveys full meaning, & ४. सूक्ष्म—which leaves a permanent impression. *cf.*—वैखरी शब्दनिष्पत्तिः मध्यमा श्रुतिगोचरा। द्योतितार्था च पश्यन्ती, सूक्ष्मा वागनपायिनी ॥ चरितः अर्थः यस्याः सा—चरितार्था (=अन्वर्था, significant) ; hence successful or effective. The speech of Brahma was successful in as much as it had a consoling effect on the gods.

18. Prose order—हे प्राज्यविक्रमाः! स्वानधीकारान् प्रभावैरवलम्ब्य युगपत्प्राप्तेभ्यः युगबाहुभ्यः वः स्वागतम्॥ प्राज्य=भूरि or प्रभूत, great. युगपत्—simultaneously. 'युगपत्प्राप्त्या महत्कार्यमनुमीयते इति भावः।' युगबाहुभ्यः—दीर्घबाहुभ्यः। वः=युष्मभ्यं—*dative* ; governed by स्वागतं which is a noun or अव्यय. The lengthened form अधी in अधीकारान् is by 'उपसर्गस्य घञ्यमनुष्ये बहुलम्' P. VI iii 122.

19. The gods were in a sad plight ; hence their faces were gloomy. Brahma asks them to explain why it was so. हिमेन क्लिष्टः प्रकाशः येषां तानि—हिमक्लिष्टप्रकाशानि। ज्योतींषि=नक्षत्राणि। वः=युष्माकम्) *cf.*—इदानीं तु कथं सर्वे नष्टभासोऽभवन् सुराः। तुषारच्छन्नतेजांसि ज्योतींषीव विहायसि॥ Mallinatha says—'वत्साः' इत्युत्तरश्लोकीय—(*sl.* 28) संबोधनमत्राप्यनुषञ्जनीयम्॥

20. Brahma notices that the thunderbolt of Indra which ought to bear sharp points and emit sparks of fire, was looking blunted as it were; hence this question. न उद्गीर्णं सुरस्य आयुधं येन तत् अनुद्गीर्णसुरायुधम्। सुर here is इन्द्र। वृत्रस्य हन्ता=इन्द्रः। कुण्ठिताः (blunted) आश्रयः (edges) यस्य तत्—कुण्ठिताश्रि। Indra killed the demon वृत्र who is supposed to be a personification of darkness.

21. दुःखेन वार्यते इति दुर्वारः। प्रकृष्टं चेतः यस्य सः—प्रचेताः, Varuna. In the ऋग्वेद he is the moral governor regulating the moral order of the universe In later mythology he is the regent of the ocean and of the western quarter (represented with a noose in hand). फणिनो हतवीर्यस्य–*cf.* Raghuvamsa II. 32.

22. कुत्सितं बेरं यस्य सः—कुबेरः; *cf.* कुबेरः कुशरीरत्वात् नाम्ना तेनैव सोङ्कितः॥ अपविद्धा (त्यक्ता) गदा येन सः—अपविद्धगदः; his having cast aside his mace shows how humiliated he felt. This term corresponds to भग्नशाखः while Kubera's arm is compared to a tree.

[Kubera is the son of Visravas by Idavida and thus the half-brother of Ravana. Besides his being the lord of riches and regent of the north, he is the king of the Yakshas and Kinnaras, and a friend of Rudra. His abode is Kailasa. He is represented as deformed in body, having three legs, only eight teeth and a yellow mark in place of one eye.]

23. Yama is the regent of the South and the god of death. He is regarded as a son of the sun. विलिखन् भूमिं—scratching the earth absent-mined is a sign of a mental worry (due to humilitation, here).

दण्ड—the *rod* which is Yama's weapon. अस्तं (*indeclinable*=नाशम्) इताः (=प्राप्ताः) त्विषः यस्य सः, तेन—अस्तमितत्विषा। The rod of Yama had lost all its lustre. अमोघेऽपि—Yama's rod was never to fail (formerly). निर्वाणम् (extinguished) अलातं (fire-brand), तस्य लाघवम्—(powerless state) निर्वाणालातलाघवम्।

24. अदितेः अपत्यानि (पुमांसः) आदित्याः; the sons of अदिति and कश्यप. They are believed to be twelve (to correspond to the number of months of the year). *cf.*—अरुणो माघमासे तु सूर्यो वै फाल्गुने तथा। चैत्रे मासि तु वेदशः वैशाखे तपनः स्मृतः। ज्येष्ठे मासि तपेदिन्द्रः आषाढे तपते रविः। गभस्तिः श्रावणे मासे यमो भाद्रपदे तथा। इषे हिरण्यरेताश्च कार्तिके च दिवाकरः। मार्गशीर्षे तपेन्मित्रः पौषे विष्णुः सनातनः। इत्येते द्वादशादित्याः काश्यपेयाः प्रकीर्तिताः॥ They are of a dazzling splendour by nature; but now they were so cool as if drawn in a picture with a form but no lustre. प्रतापस्य क्षतिः, प्रतापक्षत्या शीतलाः। चित्रे न्यस्ताः। प्रकामम्=अत्यन्तम्, well i. e., freely or closely. *cf.*—त एते द्वादशादित्या दृश्यन्ते गततेजसः। भित्तिभागे ग्रहाणां च चित्रकैर्लिखिता इव॥ S. P.

25. मरुताम्—see रघुवंश II 12, notes. पर्याकुलत्वात् स्खलितगतित्वात् (हेतोः); वेगस्य भङ्गः—वेगभङ्गः। अनुमीयते *passive*. ओघस्य (प्रवाहस्य) संरोधः प्रतिबन्धः। प्रति गता आपः अत्र—प्रतीप—going against the current. The अ of अप् is changed to ई as it is preceded by the उपसर्ग 'प्रति' by the rule द्व्यन्तरुपसर्गेभ्योऽप ईत्। Water flowing downwards gets an upward current when there is an obstruction; *cf.* वेगभङ्गा कथममी सर्वे च मरुतोऽभवन्। S. P.

32. भवतः लब्धेन वरेण उदीर्णः—भवल्लब्धवरोदीर्णः। For the boon of Brahma to Taraka see note on *sl.* 1 above धूमकेतुः—उत्पातविशेषः, a comet. उपप्लवाय=उपद्रवाय. उत्थितः—उत्पन्नः. It is a superstition of Indians that the appearance of a comet indicates a general calamity. *cf.*—महासुरस्तारकाख्यस्त्वत्तः प्राप्तपराक्रमः। सर्वलोकविनाशाय केतुराजिरिवोत्थितः॥ S. P.

33. अस्य पुरे, रविः तावन्तमेव आतपं तनोति यावन्मात्रेण दीर्घिकाकमलोन्मेषः सिध्यति॥ The sun shed just enough heat to expand the day lotuses in the ponds of his city, because if he shone more intensely, the faces of Taraka's women would become languid and if he shone less, the lotuses would not bloom and the weather would be chill for Taraka. तनोति 8th conj. यावती मात्रा यस्य यावन्मात्रं, तेन यावन्मात्रेण। similarly तावन्मात्रेण. मात्रा=परिमाण. दीर्घिका—an oblong pleasure pond. दीर्घिकासु कमलानामुन्मेषः—दीर्घिकाकमलोन्मेषः॥ साध्यते—*passive.* *cf.*—नदन्तः पुरवर्तिन्यो दीर्घिकाः सन्ति या प्रभो। तासां पद्मोदयायैव दिवस्वान् भाति केवलम्॥ S. P.

34. सर्वाभिः कलाभिः चन्द्रः सर्वदा तं निषेवते; केवलां हरचूडामणीकृतां लेखां न आदत्ते॥ On all days the full moon waits on him. Never do her digits increase or decrease; for, it is only the full moon that is most gladdening. The fifteen digits of the moon are believed to be got swallowed one by one by the gods in the कृष्णपक्ष. *cf.*—प्रथमां पिबते वह्निः द्वितीयां पवनः कलाम्। विश्वेदेवास्तृतीयां तु चतुर्थीं तु प्रजापतिः। पञ्चमीं वरुणश्चापि षष्ठीं पिबति वासवः। सप्तमीं ऋषयो दिव्या वसवोऽष्टौ तथाष्टमीम्। नवमीं कृष्णपक्षस्य पिबतीन्द्रः कलामपि। दशमीं

मरुतश्चापि रुद्रा एकादशीं कलाम्। द्वादशीं तु कलां विष्णुर्धनदश्च त्रयोदशीम्। चतुर्दशीं पशुपतिः कलां पिबति नित्यशः। ततः पञ्चदशीं चैव पिबन्ति पितरः कलाम् ॥—देवीभागवते। If the moon should shine with all the 15 digits, all the other deities feeding on the moon's digits must have renounced their claims in favour of Taraka. हरचूडामणीकृताम्—(a च्वि *comp.*) Hara was the guardian deity of the Asuras; hence he alone was spared. *cf.* चन्द्रस्तु तं सदाकालं कलाभिः परिषेवते। चन्द्रशेखरमूर्धस्थां कलामेकां विहाय च ॥ S. P.

35. The plight of Vayu is described here. स्तेनस्य कर्म (or भावः) स्तेयम्; the dropping of 'न' is by स्तेनाद्यन्नलोपश्च। Even the wafting of flowers would be considered an act of intentional theft. कुसुमानां स्तेयं, तस्मात् साध्वसं, तस्मात्—कुसुमस्तेयसाध्वसात्। उद्याने व्यावृत्तगतिः (=निवृत्तोद्यानसंचारः सन्) सापेक्षत्वे सति गमकत्वात्समासः। तालवृन्तस्य अनिलाद् अधिकं यथा तथा न वाति। तालस्य वृन्तैः उह्यते or तालस्य इव वृन्तम् अस्य इति तालवृन्तम् ॥ *cf.*—शनैः शनैर्वाति वायु स्तदुद्याने च भीरुवत्। पतने कुसुमानां च पुष्पस्तेयी भविष्यति ॥ S. P.

36. पर्यायसेवामुत्सृज्य ऋतवः पुष्पसंभारतत्पराः (सन्तः) उद्यानपाल-सामान्यं (यथा तथा) तम् उपासते। Normally the six seasons set in in a particular order and each of them put forth different flowers. But in order to propitiate Taraka, all of them appeared together and brought forth every variety of flowers simultaneously, in which act they resembled the gardeners. पर्याय—by turns. पुष्पाणां संभारे (संग्रहे) तत्पराः (आसक्ताः)—पुष्पसंभारतत्पराः। उपासते (=सेवन्ते) plural. *cf.* ऋतवस्ते स्वकालं च विहायासुरभीरवः युगपच्च तदुद्यानं फलपुष्पैरुपासते ॥ S. P.

37. उपायन=presents; निष्पत्ति=maturity, ripening आ=until, up to. There is a belief that a drop of water fallen into a shell will develop into a beautiful pearl in about six months. Such pearls, the sea diligently watched for six months, so that he may make a present of them to Taraka, after they had ripened. Note the contrast between पति: and प्रतीक्षते। *cf.*—समुद्रः सर्वरत्नानि तस्मै योग्यानि वै ददौ। S. P.

38. मणीनां शिखाः मणिशिखाः; ज्वलन्त्यः मणिशिखाः येषां ते। ज्वलन्मणिशिखाः, agreeing with भुजंगाः। The shining crest-jewels of the serpents looked like flames of lamps, which would burn steadily; hence स्थिरप्रदीपतामेत्य=अनिर्वाणदीपत्वमेत्य। पर्युपासते=परिवृत्य सेवन्ते। Thus the residents also of the पाताललोक waited upon Taraka. Vasuki is the lord of the serpents, while शेष i.e. अनन्त is of the *Nagas*. Vasuki was used as the churning rope by the gods and demons while churning the ocean. The serpents waiting on Taraka were headed by वासुकि. *cf.*—ज्वलन्मणिशिखो रात्रौ वासुकिस्तं निषेवते। S. P.

39. Even Indra was currying the favour of Taraka by sending gifts to him through messengers. अनुकूलयति=(denominative form of अनुकूल) अनुकूलं करोति। कल्पद्रुमाणां विभूषणैः; कल्पद्रुम is one of the five divine trees *cf.*—पञ्चैते देवतरवो मन्दारः पारिजातकः। संतानः कल्पवृक्षश्च (पुंसि वा) हरिचन्दनम्। अमर॥

40. इत्थं (अव्यय)=thus. Taraka harassed all the three worlds. त्रयाणां भुवनानां समाहारः भुवनत्रयम्; the three lokas being स्वर्ग, मर्त्य and पाताल. Brihaspati says

that a wicked person would come down only by a wicked act in return and never by a good act. *cf.* पयःपानं भुजंगानां केवलं विषवर्धनम् । and चतुर्थोपायसाध्ये तु शत्रौ सांत्वमपक्रिया । स्वेद्यमामज्वरं प्राज्ञः कोऽम्भसा परिषिञ्चति ॥ Magha II 54.

41. तेन-तारकेण. अमरवधूहस्तैः (सुकुमारैरिति भावः)—by the hands of the celestial damsels. सदयम् अलूनाः पल्लवाः येषां ते—सदयालूनपल्लवाः; agrees with नन्दनद्रुमाः; the tender leaves of the Nandana trees were not plucked out of kindness by the celestial damsels although they liked the leaves for decking themselves with; (*cf.* नादत्ते प्रियमण्डनापि भवतां स्नेहेन या पल्लवम्—शाकुंतले IV). The pity is that such trees are now felled down by Taraka. छेदाश्च पाताश्च छेदपाताः, तेषां—छेदपातानाम् । कृद्योगात्कर्मणि षष्ठी। अभिज्ञाः—अभिजानन्ति इति । *cf.*—चिच्छेद नन्दनतरून् देवस्त्रीपरिपालितान् । S. P.

42. हि—यस्मात्कारणात्, सः—तारकः, संसुप्तःसन्, श्वासेन साधारणः अनिलः येषां तैः—निश्वाससमानानिलैः ; ततोऽप्याधिक्ये निद्राभङ्गभयादिति भावः । सुरबन्दीनां—सुरप्रग्रहस्त्रीणां, of the captive celestial damsels. While these damsels were made to fan Taraka gently, they were shedding tears of sorrow due to their humilitating condition. Those tear drops were wafted by the wind of the chamaras; hence बाष्पशीकरवर्षिभिः ॥

43. मेरु is said to be a gold mountain situated at the centre of the earth. It is believed to be 84000 yojanas in height and that the sun and moon revolve round it. हरितां—सूर्याश्वानाम्. The sun's charioteer is अरुण who is अनूरु (without thighs); his chariot has only one wheel and is dragged by

seven horses which are green in colour. खुरैः=by the hoofs. आक्रीडन्ते एषु इति आक्रीडाः ; आक्रीडाश्च ते पर्वताश्च—आक्रीडपर्वताः ॥ *cf.*—कनकाचलश्रृङ्गाणि समुत्पाट्य महासुरः । क्रीडास्थलेषु तान्येव स्थापयामास वेश्मनि ॥ S. P.

44. मन्दाकिनी=वियद्गङ्गा. शिष्यते इति शेषः. दिग्वारणानां मदैः आविलं—दिग्वारणमदाविलम्. The guardian elephents of the quarters are eight, viz.—ऐरावतः, पुण्डरीकः, वामनः, कुमुदः, अञ्जनः, पुष्पदन्तः, सार्वभौमः and सुप्रतीकः। These are often spoken of as sporting in the waters of the heavenly Ganges. The golden lotus growing in these waters were removed by Taraka and planted in his ponds, just as the rice plants are uprooted and planted elsewhere. The water of the Ganges was also transferred into his ponds and hence what remained in the river was only that which was made turbid by the ichor of the दिग्गजाs. धाम—repository, abode ; ***neuter***. *cf.*—मन्दाकिन्याः पयः सर्वं स्ववाप्यां स्थापितं प्रभो । S. P.

45. तस्य आपातात् भयं—तदापातभयम्. आपात=incursion. पथि खिलीभूते (***locative absolute***)—the path (of the god's aerial vehicles) being unused through the fear of Taraka's incursion. स्वर्गिभिः देवैः भुवनानाम् आलोकने प्रीतिः नानुभूयते ॥

46. यज्वन् is a habitual sacrificer. अध्वरः—(१) न ध्वरः (not crooked) ; (२) न ध्वरति (does not harm) ; (३) अध्वानं राति—leads the way (to heaven). जातवेदाः—fire. *cf.* जातवेदाः कस्मात् जातानि वेद, जातानि वा एनं विदुः । जाते जाते विद्यते इति वा, जातवित्तो वा जातधनः ॥—Yaska. जातवेदा एव मुखं, तस्मात्-

Agni is said to be the mouth of gods; *cf.* अग्निर्वै देवानां मुखम् । मायी=मायावी । नः मिषतां-genitive absolute. (षष्ठी चानादरे इति षष्ठी); मिष् (स्पर्धायाम्)—to look on helplessly.

47. उच्चैः=उन्नतः । हयः रत्नमिव—हयरत्नम् । उच्चैः श्रवाः. (उच्चैः=noble or erect; श्रवः glory or श्रवसी ears यस्य)= Indra's horse; this is one of the fourteen jewels got while churning the ocean. *cf.*—लक्ष्मीः कौस्तुभ-पारिजातक-सुरा धन्वन्तरिश्चन्द्रमाः गावः कामदुधाः सुरेश्वरगजः रम्भादि-देवाङ्गनाः । अश्वः सप्तमुखो विषं हरिधनुः शंखोऽमृतं चाम्बुधे रत्नानीह चतुर्दश प्रतिदिनं कुर्युः सदा मङ्गलम् ॥ This horse is pure white and hence the उत्प्रेक्षा—देहबद्धमिवेन्द्रस्य &c. Fame and smile are usually described as white in colour. इन्द्रस्य चिरकालार्जितं देहबद्धं यशः इव, तस्य हयरत्नं तेन (असुरेण) अहारि (=अपहृतम्).

48. Prose order—सान्निपातिके विकारे वीर्यवन्ति औषधानीव तस्मिन् सुरे नः सर्वे उपायाः प्रतिहतक्रियाः ॥ सर्वे उपायाः=सामदानभेददण्डाः । सांनिपातिके—arising from संनिपात. *cf.* वातपित्तकफानां च सन्निपातो यदा भवेत् । तदा जातो ज्वरस्तीव्रो ह्यसाध्यः सर्वभेषजैः ॥ प्रतिहतक्रियाः= विफलप्रयोगाः ॥ *cf.*—अस्माकं सकलोपाया अस्मिन्नस्ता........ । S. P.

49. नूनमनेन हरिचक्रेण सुदर्शनाख्येन वयं जेष्याम इति विजयाशंसा आसीत् । किंतु प्रतिघातेन प्रतिहत्योत्थिताचिषा उद्गततेजसा तेन विष्णुचक्रेण अस्य तारकस्य कण्ठे निष्कम् (उरोभूषणम्) अर्पितमिव इत्युत्प्रेक्षा । तारकशिरश्छेदाय हरिणा चक्रं त्यक्तम्; तदपि नष्टशक्ति जातमिति भावः । The irresistible disc of Vishnu is said to have been fashioned from the energies of all gods. *cf.* अथ विष्णुमुखा देवाः स्वतेजांसि ददुस्तदा । तेनाकरोन्महादेवः सहसा शस्त्रमुत्तमम् । चक्रं सुदर्शनं नाम ज्वाला-मालातिभीषणम् ॥ The wonder here is that even such a flaming disc turned into a cold ornament.

50. तस्य इमे तदीयाः । तोयदेषु=मेघेषु । पुष्कराणाम् (जलानाम्) आवर्तकः; सः आदिः येषां तेषु—पुष्करावर्तकादिषु—These are rain-pouring clouds ; *cf*. also ' पुष्करा नाम ते मेघाः बृहतस्तोयमत्सराः । पुष्करावर्तकास्तेन कारणेनेह शब्दिताः । नानारूपधरास्ते तु महीधरघनास्तथा । कल्पन्ते वृष्टिकर्तारः संवर्ताग्नेर्नियामकाः ' ॥ तटाघातं=वप्रक्रीडाम्—butting against the bunds is a favourite pastime of the elephants—निर्जितः ऐरावतः यैः ते—निर्जितैरावताः ; Airavata, the elephant of Indra, is one of the 14 jewels churned out of the ocean. इराः (waters) अस्मिन् सन्तीति इरावान् (ocean) ; तस्मिन् भवः—ऐरावतः (born in the ocean). This is said to be a white elephant with four tusks.

51. विभो—हे स्वामिन् । सेनां नयतीति सेनानीः, तं—सेनान्यम् कर्म एव बन्धः, तं छिनत्तीति—कर्मबन्धच्छिद् । भवस्य=संसारस्य । मोक्तुम् इच्छवः—मुमुक्षवः । धर्म is that which cuts the bondage of Karma ; *cf*.—कर्मणा बध्यते जन्तुः विद्यया तु प्रमुच्यते । M. B. The persons who desire to achieve liberation from the worldly bondage, have to do acts of Dharma ; similarly the gods desirous of achieving the destruction of Taraka wished for the creation of a सेनानी.

52. गोप्तारं=रक्षितारं । गोत्रभित्=इन्द्रः [गां (=पृथ्वीं) त्रायन्ते इति गोत्राः ; गोत्रान् (mountains) भिनत्ति इति] शत्रुभ्यः बन्दीमिव—It was customary to carry away female captives of war from the enemies.

53. तस्मिन् वचसि अवसिते—locative absolute. आत्मभूः—ब्रह्मा ; गिरं ससर्ज=वाचं जगाद । सा गीः सौभाग्येन (=मनोहरत्वेन) गर्जितस्य अनंतरं प्रवृत्तां वृष्टिं जिगाय (=जितवती). The speech of Brahma was very sweet.

54. The reply of Brahma to Brihaspati's representation. वः—युष्माकं; कामः—सेनानीरूपो मनोरथः। न त्वस्य &c.—नाहं स्वयं तं स्रक्ष्यामि इत्यर्थः॥ सर्गः (=सृष्टिः). एव व्यापारः तं—सर्गव्यापारम्। आत्मना=स्वयम्॥ Brahma, while assuring the gods that their desire shall be fulfilled, tells them that he will not create him personally. The reason for this he gives in sl. 55.

55. Brahma had conferred on him the boon of invulnerability: (see notes on *sl.* 1.) by which he had become arrogant. So he says that he should personally destroy him. इतः=मत्तः। प्राप्तश्रीः=लब्धोदयः। क्षयं—नाशम्। विषस्य वृक्षोपि कुतश्चित्कारणात् सम्यग्वर्धयित्वा स्वयं छेत्तुम् असांप्रतम् (=अनर्ह.)॥

56. इदमेव=देवैरवध्यत्वमेव; तेन वृतं—प्रार्थितम्। अस्मै प्रतिश्रुत—प्रतिज्ञातम्। The dative of अस्मै is by प्रत्याङ्भ्यां श्रुवः पूर्वस्य कर्ता। अलं दग्धं—अल (=पर्याप्तं) governs the infinitive दग्धुं। लोकान् दग्धुं पर्याप्तं तस्य तपः मद्वरदानेनैव शमितं हि। The boon to Taraka was such that he could be killed only by the son of Siva just seven days old.

57. संयुगे युद्धे, उद्यन्तं—व्याप्रियमाणम्। संयुगे साधुं सांयुगीनम् तं तारकं नीललोहितस्य धूर्जटेः रेतसः शुक्रस्य अंशादृते अंशं विना अन्यः कः प्रसहेत अभिभवेत्? नीलः कण्ठे, लोहितश्च केशेषु, इति नीललोहितः (Siva) *cf.* नीलं येन ममाङ्गं तु रक्तं लोहितं त्विषा। नीललोहित इत्येव ततोहं परिकीर्तितः। also युध्यन्तमाहवे तं च महाबलपराक्रमम्। समरे को भवेज्जेतुं विना शम्भुसुतं सुराः॥ S. P.

58. स देवः—that god नीललोहितः; परं ज्योतिः the supreme luminary. तमःपारे—तमसः (ignorance, darkness or the तमोगुण) परतः, व्यवस्थितं i. e. तमोगुणातीतः; अत एव

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परिच्छिन्नप्रभावर्द्धिः=अवगाढमहिमातिशयः (परिच्छिन्ना इयत्तया निश्चिता प्रभावस्य ऋद्धिः समृद्धिः यस्य ; or प्रभावश्च ऋद्धिश्च प्रभावर्द्धिः ; परिच्छिन्नौ प्रभावर्द्धी यस्य सः) न भवति ।

59. Prose order—ते यूयं—कार्यार्थिनो देवाः । संयमस्तिमितं (समाधिनिश्चलं) शंभोः मनः, उमारूपेण (उमायाः सौन्दर्येण) आक्रष्टुं यतध्वम् ; अयस्कान्तेन (by means of a magnet) लोहमिव ॥ The comparison of a magnet and iron here is to show the natural affinity between उमा and शंभु. [शं मङ्गलं भावयति इति शंभुः] *cf*. उमा श्रयति गौरीशं तत्परिग्रहणेच्छया। ततस्तत्र प्रयत्नं च कुरुध्वं विबुधेश्वराः ॥ S. P.

60. उभयोः शंभोर्मम चाहितं निषिक्तं बीजं तेजो वोढुं सोढुं सा योमा शंभोरष्टमूर्तैस्तस्येयं तदीया जलमयी मूर्तिर्वा मम । उमे एव क्षमे । न तृतीयेत्यर्थः । वाशब्दो द्वन्द्वार्थे न त्वन्यार्थे । एतदेवादाहृत्येत्थमेव व्याख्यातं गणव्याख्याने । अत्र दीपकालंकारः प्राकरणिकयोरुमामहेश्वरयोरप्राकरणिकयोर्ब्रह्मजलमूर्त्योश्चौपम्यस्य गम्यत्वात् । यथाह भोजराजः—' प्रस्तुतानामप्रस्तुतानां चौपम्यस्य गम्यत्वे दीपकम् ' इति । न चेयं तुल्ययोगिता तस्याः केवलप्रस्तुतविषयत्वेन केवलाप्रस्तुतविषयत्वेन चोत्थानादिति ॥ तदीया मूर्तिः जलमयी (—water is one of the eight forms of Siva) मम बीजं वोढुं क्षमा। Brahma first produces water and then casts his seed into it ; *cf*. अप एव ससर्जादौ तस्मिन् बीजमवासृजत् ॥ उभे (१) उमा. (२) तदीया जलमयी मूर्तिः ॥ उभयोः=(१) शंभोः (२) मम। The figure according to विवरण is दृष्टान्त ॥

61. शितिकण्ठस्य-of the *black-necked* Siva आत्मा=पुत्रः आत्मा वै पुत्रनामासि। वः युष्माकं ; सेनापतेः भावः—सैनापत्यम् उपेत्य-प्राप्य वीर्यविभूतिभिः—शौर्यसंपत्तिभिः. सुरबन्दीनां वेणीः मोक्ष्यते विस्रंसयिष्यति । तारकासुरं निहनिष्यति इति भावः ॥ Siva's neck is said to have turned black (1) when it was struck by Indra's thunder-bolt. *cf*.—दत्तः प्रहारः कुलिशेन पूर्वं तत्रेशान सुरराजनिर्दयः ।

कण्ठे नैलं तेन ते यत्प्रवृत्तं तस्मात्ख्यातस्त्वं नीलकण्ठेति कल्प्य: । (2) when Vishnu caught Siva by the neck very firmly. *cf.*—ततः प्रसभमाप्लुत्य रुद्रं विष्णु: सनातनः । जग्राह कण्ठे भगवान्नीलकण्ठस्ततोऽभवत् । (3) when Siva swallowed *halahala* poison that issued on the churning of the ocean. Of these three, the last account is most popular. वेणी: मोक्ष्यते—(*future* tense. The celestial damsels liberated by Taraka will cease to be एकवेणीधरा: (a sign of their grief due to separation from their husbands) and will braid their hair in the usual fashion.

62. विश्वस्य योनि: (कारणं) : विश्वयोनि: ब्रह्मा विबुधान् सुरान् इति एवं व्याहृत्य अभिधाय तिरोदधे अन्तर्हितवान् । ते देवा अपि मनसि आहित-कर्तव्या: (आहितं कर्तव्यं यैस्ते) सन्त: दिवं स्वर्गं ययु: प्रापु: ॥ This shows that स्वर्गलोक is different from ब्रह्मलोक.

63. पाकस्य शासन:—Indra. कन्दर्प—(कं happiness तेन दृप्यति) Cupid. निश्चित्य—हरचित्ताकर्षणकृत्ये साधकत्वेन निश्चित्य; कार्यसंसिद्धौ । त्वरया (=औत्सुक्येन) (द्वौ गुणौ यस्य तत्) द्विगुणं (=द्विरावृत्तं) रंह: (=वेग:) यस्य तेन—त्वराद्विगुणरंहसा; agrees with मनसा; अगमत् (लुङ्) सस्मार इत्यर्थ: । In his eagerness to see that Siva's mind was attracted by उमा early, Indra remembered Cupid, i.e. mentally communicated with Cupid with a swiftness which was doubled by his hurry to get him there soon. *cf.*—तस्मिन्कार्ये विनिश्चित्य कन्दर्पं सिद्धिदायकम् । मघवास्तमुवाचेदं पुष्पबाणं धनुर्धरम् ॥ S. P.

64 Prose order—अथ स पुष्पधन्वा रतिवलयपदाङ्के कण्ठे ललितयोषिद्भ्रूलताचारुशृङ्गं चापम् आसज्य सहचरमधुहस्तन्यस्तचूताङ्कुरास्त्र: प्राञ्जलि: शतमखम् उपतस्थे ॥ अथ=स्मरणानन्तरम्; पुष्पमेव धनु: यस्य स:

पुष्पधन्वा ; रतेः वलयपदानि कङ्कणस्थानानि अङ्कः चिह्नं यस्य, तथोक्ते कण्ठे ;—Cupid's neck bore the marks of Rati's bracelets, being embraced by her there. ललितायाः सुन्दर्याः योषितो भ्रुवौ लते इव चारुणी शृङ्गे कोटी यस्य तत्—ललित ....शृङ्गं agrees with चापम्. The curved eyebrows of young fair women are compared in their loveliness to that of the ends of Cupid's bow. सहचरस्य (सख्युः) मधोः (वसन्तस्य) हस्ते न्यस्तं चूताङ्कुरमेव अस्त्रं यस्य सः—सहचर.........रास्त्रः। Cupid had placed his arrow, viz. the mango sprout, in the hands of his comrade, Spring. The mango sprout is one of the five arrows of Cupid. *cf.* अरविन्दमशोकं च चूतं च नवमल्लिका। नीलोत्पलं च पञ्चैते पुष्पबाणस्य सायकाः॥ प्राञ्जलिः=कृताञ्जलिः सन् । शतमखम्—इन्द्रम् (who had performed 100 sacrifices), उपतस्थे—संगतवान्। संगतिकरणार्थादात्मनेपदम् ।

METRE

A. Raghuvamsa Canto II

sl. 1-74 उपजाति–स्यादिन्द्रवज्रा यदि तौ जगौ गः । उपेन्द्रवज्रा जतजास्ततो गौ ॥

अनन्तरोदीरितलक्ष्मभाजौ पादौ यदीयावुपजातयस्ताः ।

इत्थं किलान्यास्वपि मिश्रितासु वदन्ति जातिष्विदमेव नाम ॥

sl. 75 मालिनी—" ननमयययुतेयं मालिनी भोगिलोकैः । "

B. Kumarasambhava Canto II

sl. 1–63 अनुष्टुप्—श्लोके षष्ठं गुरु ज्ञेयं सर्वत्र लघु पञ्चमम् ।

द्विचतुःपादयोर्ह्रस्वं सप्तमं दीर्घमन्ययोः ॥

sl. 64 मालिनी—" ननमयययुतेयं मालिनी भोगिलोकैः ।"

SUBHASHITAS AND IMPORTANT LINES IN KUMARASAMBHAVA CANTO II

SIMILES—उपमालंकाराः

Raghuvamsa Canto II—

अधित्यकायामिव धातुमय्यां लोध्र-
द्रुमं सानुमतः प्रफुल्लम् २९
अन्तर्मदावस्थ इव द्विपेन्द्रः ७
आचारलाजैरिव पौरकन्याः १०
(चित्रार्पितारम्भ इवावतस्थे) ३१
छायेव तां भूपतिरन्वगच्छत् ६
जुगोप गोरूपधरामिवोर्वीम् ३
दिनक्षपामध्यगतेव संध्या २०
नयनसमुत्थं ज्योतिरत्रेरिव द्यौः ७५
नवोदयं नाथमिवौषधीनाम् ७३
प्रजाः प्रजानाथ पितेव पासि ४८
भोगीव मन्त्रौषधिरुद्धवीर्यः ३२
वज्रं मुमुक्षन्निव वज्रपाणिः ४२
वन्यान्विनेष्यन्निव दुष्टसत्वान् ८
शुभ्रं यशो मूर्तमिवातितृष्णः ६९
शृङ्गान्तरं द्वारमिवार्थसिद्धेः २१
श्रद्धेव साक्षाद्विधिनोपपन्ना १६
श्रुतेरिवार्थं स्मृतिरन्वगच्छत् २
षष्ठांशमुर्व्या इव रक्षितायाः ६६
सुरद्विपश्चान्द्रमसी सुधेव ३९
सुरसरिदिव तेजो वह्निनिष्ठ्यूतमैशं ७५
सेनान्यमालीढमिवासुरास्त्रैः ३७

Kumarasambhava Canto II—

अपवादैरिवोत्सर्गाः कृतव्यावृत्तयः परैः २७
अपविद्धगदो बाहुर्भग्नशाख इव द्रुमः २२
अम्भसामोघसंरोधः प्रतीपगमनादिव २५
अयस्कान्तेन लोहवत् आक्रष्टुम् ५९
उपप्लवाय लोकानां धूमकेतुरिवोत्थितः ३२
कण्ठे निष्कमिवार्पितम् ४९
कर्मबन्धच्छिदं धर्मं भवस्येव मुमुक्षवः ५१
देहबद्धमिवेन्द्रस्य चिरकालार्जितं यशः ४७
प्रत्यानेष्यति शत्रुभ्यो वन्दीमिवजयश्रियम् ५२
वीर्यवन्त्यौषधानीव विकारे सान्निपातिके ४८
सरसां सुप्तपद्मानां प्रातर्दीधितिमानिव .... [illegible]
हिमक्लिष्टप्रकाशानि ज्योतींषीव ९